crossing overchanging places





conon.

crossingoverchangingplaces

an exhibition of collaborative print projects and paperworks

crossingoverchangingplaces

Jane M. Farmer for Pyramid Atlantic, Riverdale, Maryland

with contributions by the artists the shop directors

biographies by Deborah K. Ultan © Copyright 1992 Pyramid Atlantic, 6001 66th Avenue, Suite 103, Riverdale, Maryland 20737. Copyright © assigned to the United States Information Agency, 1992. All rights reserved.

Edited by Lois Fern
Primary photographer Neil Greentree, with additional photographs as credited page 173
Designed by Garruba Dennis Design, Washington DC
Typeset in Gills Sans and New Baskerville

Library of Congress Cataloging-in-Publication Data

Crossing Over Changing Places: an Exhibition of Collaborative Print Projects and

Paperworks / Jane M. Farmer with contributions by the artists, the shop directors,
biographies by Deborah K. Ultan; organized by Jane M. Farmer for The Print Club,
Philadelphia, PA and Pyramid Atlantic, Riverdale, MD.

Catalogue of the exhibition.
Includes biographical information.
ISBN 0-9632540-0-6

I. Prints, American — Exhibitions. 2. Contemporary art 3. Collaboration —

Cover

visual arts

Inset image, Blue Sanctuary by Tom Nakashima Background image, a proof of Blue Sanctuary being pulled at Pyramid Atlantic First, my thanks go to the exhibiting artists whose work continues in the tradition of artist-seer-storyteller and who have extended more of themselves than their images; and thanks to the master printers and other collaborators who have helped to produce the artworks. As usual, this project has been much more complex than imagined. My thanks go to my co-organizers, Kathleen Edwards and Helen Frederick, respective directors of The Print Club of Philadelphia and Pyramid Atlantic. It was Kathleen Edwards' application to The Pew Charitable Trusts that transformed a series of conversations into an exhibition.

Evangeline J. Montgomery, Arts America Program Officer at the United States Information Agency has been involved in every stage of this project. I thank her for her vision and spirit. Other members of the Arts America staff in Washington, Susan Flynt Stirn, Catherine J. Williamson and Anne Thompson Prince, have all been most helpful in the many details of the project. The funding of this exhibition is a collaborative effort as well. The Pew Charitable Trusts and the United States Information Agency, agreed to some cost-sharing between the national and international tours.

Organizing and producing this exhibition would not have been possible without the support and true collaboration of a number of key individuals. Deborah Ultan, my project assistant, has been invaluable in many ways beyond her researching and writing of the artists' biographies. Neil Greentree has extended the role of photographer to collaborate in the planning of the catalogue concept. Bill Butler's patience and ingenuity in the framing of the exhibition combined with John Jacobs' and Rick Yamada's expertise in crating and packing resulted in a well-conceived and secure traveling exhibition. Helen Frederick and James Mahoney have been insightful resources for maintaining the catalogue's perspective. The designers, Nancy Garruba and Michael Dennis, produced a sophisticated design for a complicated text. The documentary videotape by Raki Jones complements the catalogue concept. The editing of the catalogue has been ably done by Lois Fern. The panel discussions were skillfully transcribed by Darlene Butler. In advance thanks go to the curators, foreign service officers, shop directors, master printers and artists who will be involved during the exhibition's tour. Early and supportive participants were Gerry Riggs, at the Gallery of Contemporary Art, University of Colorado, Colorado Springs, and Steven High at the Anderson Gallery, Virginia

Commonwealth University, Richmond. Evangeline J. Montgomery will be the Washington, DC, liaison officer. Special thanks to my supportive family.

Throughout, a spirit of collaboration, cooperation and goodwill has prevailed in every aspect of this project. For this I appreciate and applaud all of my wonderful co-collaborators.

Jane M. Farmer Washington, DC

Acknowledgements

The European tour of this exhibition has been arranged and funded in part by the Arts America Program, Bureau of Educational and Cultural Affairs, United States Information Agency, Washington, DC. The Arts America Program wishes to express its appreciation to the U.S. Embassies and the museums and other institutions that have cooperated in hosting this exhibition.

The exhibition was presented at the Print Club of Philadelphia, Pennsylvania, with funding from the Pew Charitable Trusts which also funded presentations at the Gallery of Contemporary Art, University of Colorado, Colorado Springs, and Virginia Commonwealth University, Anderson Gallery, Richmond, Virginia during 1992.

contents

introduction	1
exhibition catalogue	
New Brunswick, New Jersey: The Rutgers Center for Innovative Printmaking	3
New York City: The Lower East Side Printshop	23
Philadelphia, Pennsylvania: The Print Club Corridor Press Tsuka-Guchi Atelier The Ettinger Studio	51
Riverdale, Maryland: Pyramid Atlantic	83
biographies of artists, printers and papermakers	110
panel discussions	134
Collaborators: artists, printers and papermakers	135
Program directors	161
glossary	171
index of artists and printers	173
photo credits	173
video	173

introduction

Crossing Over Changing Places is an exhibition that represents artists of a variety of ages, ethnic backgrounds and political persuasions who are using artistic expression to reach beyond all customary conditions separating individuals and groups from one another. In attempting to bridge differences of culture, gender and politics — and even humanity's rift with the natural world — these artists are asking questions that have been posed perennially but seem particularly relevant in our times: Why are we not whole? How can we make ourselves whole? Can we live at peace with one another and with our planet? The artists, using a variety of media, offer the content of their own explorations.

The artists in *Crossing Over Changing Places* have chosen — or have been selected to be introduced to — printmaking and papermaking, which are image-making processes less direct than painting and sculpture and much more difficult to manipulate. Most often, these processes are a collaborative interweaving of imagery, technology and time that yields a multiple, rather than a single, product. The texture of a print and of handmade paper, the resonance of the paper's luminosity and the unique transfer qualities of prints and monotypes all offer means of expression not common to any other form of artmaking, resulting in an intricately multi-leveled image that contains its own profoundly complex inner landscape.

For an artist accustomed to such solitary activities as painting and sculpting, compounding the complexity of the medium itself is the experience of working with other persons — printers or papermakers — whose technical abilities and familiarity with the processes or materials are more specific and refined. Together artist and facilitator must, in effect, choreograph their efforts in order to allow a work to develop. Printmaking and papermaking, endeavors which increasingly today create collective products, demand a collective creative process, a fusion of craft, intuition and grace. *Crossing Over Changing Places* is about those moments of fusion.

In addition to exploring the act of collaboration, *Crossing Over Changing Places* looks at new uses of materials and new combinations of techniques. Equally important is the view this exhibition provides as a cross-section of the contemporary artist as conscientious spokesman for the concerns of our times. Unlike the big and expensive experimental printmaking projects of the 1970s and '80s, such as those of Gemini, Universal Art Editions Ltd., and Tyler Graphics, the shops involved in

this exhibition are working with artists considered "risky" by the commercial art world. For the artists represented here, making art is not primarily a route to wealth and fame, nor is it about "gee-whiz" technological feats: it is a means of expression. The artists are fully engaged individuals with a great deal of concern and a great deal to say about the quick-changing yet slow-to-revalue world of today. To them, the workshops, with their various master facilitators, offer an astonishing array of processes, techniques, and expertise. Each shop has its specialty. The Lower East Side Printshop encourages direct and communityspirited expression through the silkscreen and monotype processes, with the added immediacy of several photographic possibilities. The Rutgers Center for Innovative Printmaking affords chameleon-like possibilities through its ability to print a lithographic image on virtually any available surface and to chine collé anything to any surface. Timothy Sheesley's subtle, translucent multi-color lithography — especially when the "multi-colors" are all blacks — contrasts with Shigémitsu Tsukaguchi's infinite range of softly opaque ukiyo-e colors patiently rubbed into carved cherry-wood blocks. Cindi Ettinger is a magician in the subtleties of the aquatint. Pyramid Atlantic adds type setting and the magical alchemy of hand papermaking (including the ability to produce large-scale sculptural paperworks) to a broad range of traditional printmaking possibilities.

Physically the shops range from the large light-filled spaces of the Rutgers Center and Pyramid Atlantic to efficient, small workspaces such as those of Cindi Ettinger, Shigé Tsukaguchi and the Lower East Side Printshop. Each offers its own character — in large part a reflection of its director — and emphasis. Such a range of options might overwhelm, yet the artists represented in *Crossing Over Changing Places* are neither seduced by this panoply of possibilities nor lost in the many processes. They use them with equanimity as vehicles to speak about their life experiences. Their messages are generally positive. The artists are refreshingly candid about their different experiences arriving at maturity in America. Many have journeyed figuratively, if not literally, from another culture that determined their inner landscape. But these are not individuals who threaten us with animosity or excessive anger: they invite us to cross over, to change places and to share in their unique experiences.

Jane Farmer May 1992 The Rutgers Center for Innovative Printmaking

Mason Gross School of Art Rutgers University Judith K. Brodsky
Director

Lynne Allen Professor & former Master Printer

> Eileen Foti Master Printer

Anya K. Szykitka Master Printer

John Hutcheson former Master Printer

Sergei Tsvetkov Visiting Master Printer Lynne Allen
Dotty Attie
Judith K. Brodsky
James Andrew Brown
Nadine DeLawrence
Carmen Lomas Garza
Leon Golub
Margo Humphrey
James Lavadour
Yong Soon Min
Juan Sanchez
Miriam Schapiro
Joyce J. Scott





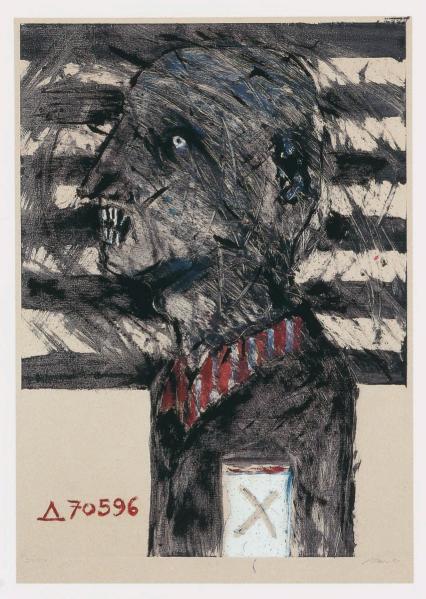
The Rutgers Center for Innovative Printmaking is a center for the development of leading-edge printmaking ideas. Artists-in-residence are invited to collaborate with the printers in facilities that make available the best technical expertise and equipment for lithography, intaglio, silkscreen, relief, papermaking and photo processes.

The Center offers three fellowship programs each year: New Jersey Printmaking Fellowships, made possible in part by the New Jersey State Council on the Arts, selecting six artists from a pool of over two hundred; National Printmaking Fellowships for minority artists, supported in its first year in part by the National Endowment for the Arts; and International Fellowships that include a five-year exchange program with the Union of Artists in Russia.

While in residence, artists interact with university faculty and students. Graduate and upper-level undergraduate students are offered instruction and internships in the studios. The center also offers short-term workshops open to area artists and the community.







I D70596 1991

Printed by the artist; signature, lower right

Monoprint on Nideggen paper

23.6" (59.9cm) x 17.1" (43.3cm), image; 30" (76.2cm) x 22.2" (56.2cm), sheet Walt Whitman, in "Starting from Paumanok," sums up better than I ever could what I feel about my art and about life:

This then is life,

Here is what has come to the surface after so many throes and convulsions. How curious! How real!

My interests are in the rhythms and brightness of life in contrast with the lull and darkness of death. The human figure remains my most important vehicle of expression, a means of interpreting the variety of human experience. The figure reflects the nobility of the human spirit — aged by nature and disease, resisting the inevitable and struggling to survive. I am obsessed with the foulness of neglect, the homeless, the alienated, and the violence we afflict on one another.

LYNNE ALLEN



2 Insomnia 1990

My images address personal and cultural crisis: criminals, "law enforcers," the rootless and the homeless — those separated from the mainstream. These universal themes were magnified during time spent in the former Soviet Union observing the Communist/Stalinist solutions applied to problems there. Are conditions in the United States less harsh? Societal problems run far deeper than my own puny efforts can reach, but by expressing emotions as I see them, I take the viewer beyond the token acknowledgement of sympathy to empathize with the awful secrets of life. I am interested in anxiety and the endurance of crisis in our time, and how these affect personal relations. I seek the common ground that links my experience to the reality of others. *Lynne Allen*

From BOMJ Series (without concrete place for living) 1990

Collaborating master printer, Sergei Tsvetkov; signature, lower right

Etching and dry point on Rives BFK; edition of 10, with 1 BAT and 3 proofs using chine collé, number 1/10

6.1" (15.4cm) x 5.9" (15cm), image; 14.9" (37.8cm) x 11.2" (28.3 cm), sheet



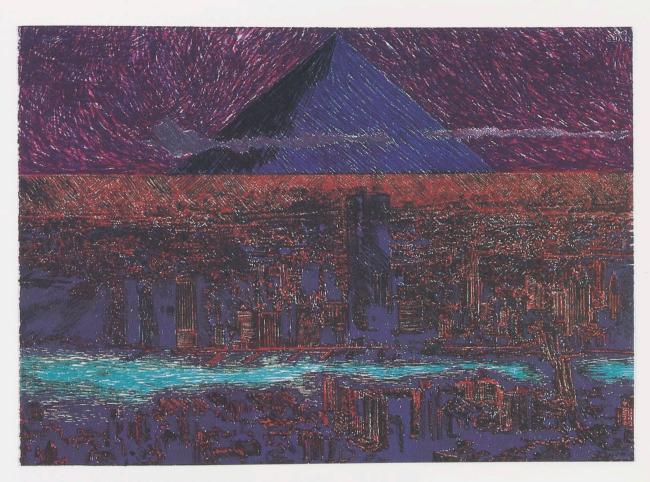
3 No Teeth 1987-1989

Collaborating master printer, Lynne Allen; signature, lower right, verso of final panel

Hand-colored lithograph series on white Arches panels over cream Rives panels; edition of 17, with one 1 BAT proof, number 15/17

6 panels, each 6.3" (16cm) x 6.1" (15.3cm); width together, 43.6" (110.9cm) Although most of my work is about secret desires and forbidden acts, my print *No Teeth* is slightly different. Seemingly straightforward and humorous, the underlying currents suggest one's reluctance to accept and adjust to life-changing, sometimes catastrophic, events. *Dotty Attie*

DOTTY ATTIE



4 The Garbage Pyramid Rises Above New York 1989–1991

The Meadowlands Strike Back series is the result of my commuting on the New Jersey Turnpike for eight years. Driving up and down the turnpike, the imagery of the refineries, the garbage mountains and the ports impinged on my consciousness. At first I didn't see these images. Enclosed in the womb of my car and still trapped in the nineteenth-century romantic attitude of seeing landscape only in nature or in the heroically monumental, I projected myself south where the scenery becomes more rural, or north where I could see the towers of Manhattan.

Eventually I came to see this environment within the context of image-making. When the morning sun shone on the round white gasoline storage tanks, I thought of Monet's haystacks. The intricate convolutions of the Exxon oil refinery pipes reminded me of the interwoven line-patterns in early medieval manuscripts. I came to think of these images as continuous with human visual experience. I imagined Giotto's angels miraculously transmitted into the twentieth century, hovering over the round gas storage tanks, mourning the death of the Meadowlands.

From The Meadowlands Strike Back 1989-1991

Collaborating master printer, Anya K. Szykitka, with assistance by Annalee Davis and Kira Sowanick

Color lithograph on white Rives BFK; to be editioned, trial proof

29.6" (75.3cm) x 41.9" (106.3cm), image and sheet



5 Final Resting Places Compared 1989-1991

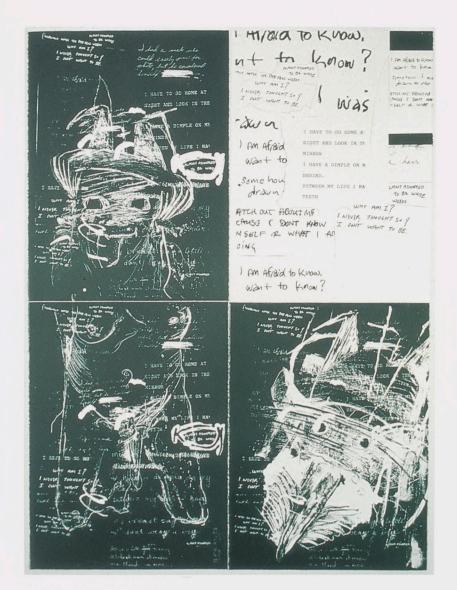
From *The Meadowlands* Strike Back 1989-1991

Collaborating master printer, Anya K. Szykitka, with assistance by Annalee Davis and Kira Sowanick

Color lithograph on white Rives BFK; to be editioned, trial proof

29.6" (75.2cm) x 41.8" (106.2cm), image and sheet Gradually I also saw this landscape as nostalgic. The era of oil refineries and garbage mountains is in its final moments as we invent new sources of energy and other ways of disposing of our debris. These images portend evil. Like poisoned apples, they are beautiful on the outside but deadly within: the oil refineries are sucking out the resources of the earth and replacing them with cancerous residues; the garbage mountains are landscaped to look like parks but are rotting, foul, and burning underneath. These stretches of the Meadowlands were once a great swamp of reeds and creeks, teeming with small animals and water life. Oil evolved from the destruction of the great forests that nourished the dinosaurs. Imagining those dinosaurs returning to life in a vision of the Apocalypse and Last Judgement, a reappearance of the Garden of Eden, a rebirth of innocence, and a premonition of new evil expresses some of the sorrow I have felt as I drove back and forth through this landscape. Judith K. Brodsky

JUDITH K. BRODSKY



6 Almost Ashamed 1990

The power in my work goes beyond its initial visual impact to reveal an aspect of the human condition that touches one's innermost self. Almost Ashamed is a black-and-white lithograph reflecting the ugly shame and discomfort in being white, or trying to pass for white. It asks the question, "How can anybody be ashamed of who they are and what they are?" Almost Ashamed is a biting social commentary on the product of self-hatred; the image acts as a form of cultural satire, a reminder of what our society has become.

Self-hatred: "To hate one's self; not to love one's self; the need to be someone else." James Andrew Brown

Collaborating master printer, Anya K. Szykitka; printer's chop on lower-right panel; signature, verso, lower-right panel

One-color lithograph, black on white Rives BFK; edition of 5, with 5 various proofs, number 5/5

Four panels, each 30" (76.2cm) x 22.7" (57.7cm)



7 Isis II 1990

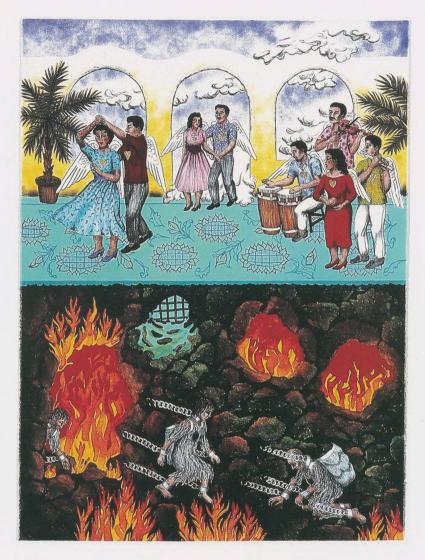
Collaborating master printer, Anya K. Szykitka; printer's chop, verso, lowercenter panel; signature, verso, lowercenter panel

Four-color lithograph and cut, shaped collograph on white Arches and buff Arches; edition of 30, with 7 printer's proofs, number 28/30

37" (94cm) x 39" (99.1cm), image size You can't imagine how excited I was when I was selected to be one of the artists to collaborate with a master printer at Rutgers! I had tried my hand before at making etchings and lithographs on my own and had come away from the process with the utmost respect for a master printer. Working with Anya Szykitka for that week was wonderful; we accomplished so much. My image is technically complex, with three litho plates and one collograph. To see my ideas materialize so quickly, and with such excellence, has me hooked on the collaborative process.

I am a sculptor. I use welded steel and aluminum to create wall and floor installations, usually in an altar format, referring to ancient gods or goddesses. At Rutgers I wanted to make a very sculptural print within the triptych format. Isis II alludes to the "Great Black Madonna" of ancient Kemet (called Egypt by the Greeks). One of her symbols is a knotted rope, called the "Buckle of Isis," symbolic of the womb, creativity and feminine strength. Nadine DeLawrence

NADINE DELAWRENCE



8 Heaven and Hell 1991

Most of my images are recollections from my childhood in South Texas. I've made these paintings and prints to help heal the wounds caused by the overt discrimination and racism that was so prevalent against Mexican-Americans.

In these scenes of everyday life, ranging from an afternoon at grandmother's house to an unusual event such as a faithhealing session, Chicano viewers will recognize intimate moments and other viewers will learn a little about my history. *Carmen Lomas Garza*

Collaborating master printer, Eileen M. Foti; printer's chop, lower left; signature, middle right

Seven-color lithograph with gold leaf on white Arches; edition of 45, with 13 various proofs, number 33/45

30.2" (76.8cm) x 22.6" (57.4cm)



9 Encounter 1986

Collaborating master printer, John Hutcheson; signature, lower right

Four-color lithograph on white Arches; edition of 70, with 20 various proofs, number "R. U. Proof"

22.4" (56.9cm) x 30.4" (76.7cm), image and sheet White Squad and Encounter deal with aspects of violence and tension ranging across street experience and the actions of police agents or covert forces. My work has primarily dealt with situations of stress or action, political or social struggle — often brutal and violent — situations of the so-called "real world," locations that confront us through actual confrontation or, more typically for Americans, through the media. This violence is seen as part of civil and political struggle.

LEON GOLUB



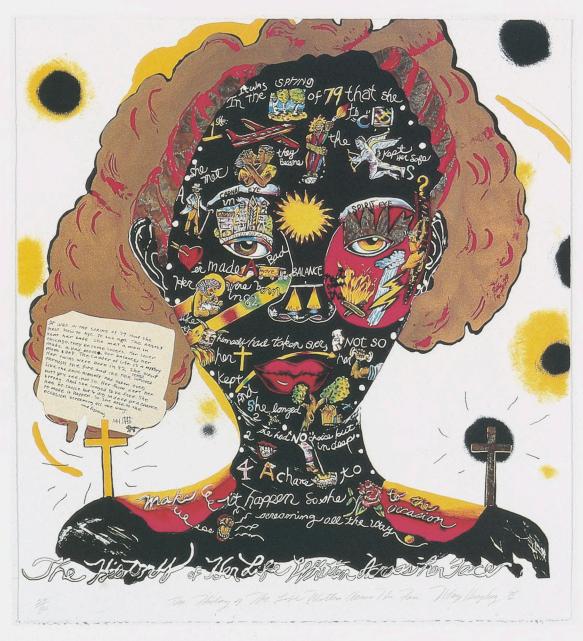
10 White Squad 1987

Graphics in sharp accentuations and contrast and quick, even cursory, registration often get a quality of direct experience more effectively than painting. I aim for a terse, abbreviated, broken-up image where the intersections are abrupt or jagged or clunky, incidents glimpsed or unexpectedly encountered. These are fragments of incidents we interrupt. In these lithographs, I often work from photographs or details of my paintings, subjecting these details to distortion, erosion or high-contrast to enhance their quick visual impact. *Leon Golub*

Collaborating master printer, John Hutcheson, with Kate Notman, Mary Bauer, Eli Dock & Mary Jane Formica; signature, lower right

Three-color lithograph on white Arches; edition of 60, with 22 various proofs, number 51/60

29.7" (75.5cm) x 42.1" (107cm), image and sheet



11 The History of Her Life Written Across Her Face 1991

Collaborating master printer, Eileen M. Foti; printer's chop, lower right; signature, lower right

Six-color lithograph on white Rives with chine collé on buff Rives, metallic powder, gold leaf; edition of 30, with 8 various proofs, number 29/30

32.3" (81.8cm) x 28.9" (76cm) The History of Her Life Written Across Her Face is a very personal image that started out to be an anonymous face. It developed into an autobiographical self-portrait in rebus form. It is an icon in its declaration of culture and a portrait of the triumph of existence. This image is a reward to myself that I am still surviving and a testament to all women, especially women of color, who have had to rise to the occasion. This image is about the inner and outer beauty of African-American women. It is a strong portrait of spirituality and faith. It is about reflecting the nobility of culture. Margo Humphrey

MARGO HUMPHREY



12 Untitled 1990

For me, the act of making art is an expressive organic event, flavored by my culture, history and environment. Whatever is in the earth, the world, humanity, is represented within me by the endowment of nature. The individual and the mass of the whole are the same stuff. Making art is an investigation of being, for the purpose of bringing forth knowledge and wisdom conducive to the elevation and tranquility of the peoples of the world. *James Lavadour*

Collaborating master printer, Eileen M. Foti; printer's chop, lower left; signature, lower right

Five-color lithograph on white Arches; edition of 30, with 7 various proofs, number 16/30

19.1" (48.4cm) x 33.4" (84.8cm)



13 Talking Herstory 1990

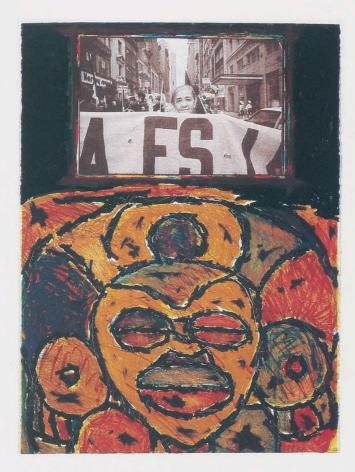
Collaborating master printer, Eileen M. Foti; printer's chop, lower left; signature, lower right

Five-color lithograph on grey Rives with chine collé on tan Kitakata andphoto processes; edition of 30, with 4 various proofs, number 18/30

30.1" (76.5cm) x 22.2" (56.3cm) Talking Herstory assumes an important place in my diverse body of work that probes the interface of the personal and the political. The juxtaposition of personal history with official documented history asserts a symbiotic relationship between these elements. It is an intentional strategy to symbolically represent those of us who are objectified or absent in official historical narratives as active subjects of a living history.

Collaged bits and pieces of the world map in the form of a tree branch energize a picture field full of photographic images. My "geopolitical family tree" links a collection of personal family snapshots with photographs of famous world leaders. These two groupings of photographs historically intersect in the contemporary history of my native country, Korea. The world leaders pictured here are those who met and divided the spoils of war at the Yalta and Potsdam conferences. From this same period of Korean history, the snapshots of family members provide glimpses of lives touched by these larger events. I have positioned myself in this work as the source of this story and as the one who reclaims this history through its telling. Yong Soon Min

YONG SOON MIN



14 Isabel/Caguana/Rosado 1988

Despite the intensive labor and concentration required, there is adventure and pleasure in making a print with the collaboration of a master printer. The master printer must be sensitive, creative and open to the needs, concerns and desires of the artist while at the same time the printer must nurture an environment that can comfort, encourage, inspire and challenge the conceptual and aesthetic corpus of the artist. As an artist I seek to work with people who understand why I make my art and who can identify with it. I am an artist who has committed a lifetime to issues that are extremely vital to me and I need to collaborate with a master printer who cares about what I am trying to express and how best to do so.

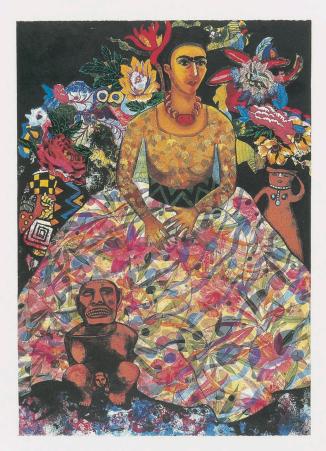
To make the print Isabel/Caguana/Rosado at the Rutgers Center for Innovative Printmaking was a wonderful experience. Working with Lynne Allen was easy because she made herself very accessible. She did not care how many colors or plates were involved. Her prime interest was to facilitate, through whatever means necessary, a print that will always be exciting to me. This particular print may well be my most "painterly" because of the heavy grease-crayon I used to create the facial features of Caguana, the goddess of fertility in Puerto Rico's indigenous Taino culture. Juan Sanchez

Collaborating master printer, Lynne Allen; printer's chop, lower right; signature, lower right

Nine-color lithograph on buff Rives BFK, chine collé photo lithograph on Natsuma paper; edition of 32, with 17 various proofs, number 32/32

30.2" (76.7cm) x 22.6" (57.4cm)

JUAN SANCHEZ



15 Frida and Me 1990

Collaborating master printer, Eileen M. Foti; printer's chop, lower left; signature, lower right

Nine-color lithograph on white Rives BFK, with color photocopy on archival paper, fabric and photo lithograph chine colléd on Mohawk superfine; edition of 81, with 5 various proofs, number 76/81

42.1" (106.9cm) x 29.7" (75.6cm) Frida and Me was made as part of a series of "collaborations" begun in 1988. In past "collaborations" I have chosen a woman artist who lived before my time and used material from her life as inspiration for my work and even collaged a reproduction of her work into mine. The ideational and actual material forms a partnership between the other artist and me. This act centers me in the feeling that I belong to a tradition of creative women. Here I "collaborate" with Frida Kahlo, the Mexican artist who lived from 1907 to 1954. In Frida and Me I forged both of us into one person, wishing to identify myself not only with a wonderful artist but imaginatively giving myself some of her beauty and self-imposed glamour. Together we demonstrate qualities needed by women artists, namely strength and determination.

Kahlo suffered from dual sources of pain and loss. In her youth an accident left her physically fragile. The other "accident" (termed by Frida), was her life with the famous Mexican painter Diego Rivera. Kahlo's paintings — intimate, diaristic and female in content — are an inspiration to all women artists. Perhaps her greatest gift to us is a streak of aesthetic independence. Her compensation came through creativity; the energy released making a painting strengthens and heals all sense of powerlessness. By using female subject matter, Kahlo emphasizes her status as a woman and inspires us to follow her lead. *Miriam Schapiro*

MIRIAM SCHAPIRO



16 Untitled 1991

I'm trying to liberate my own preconceived need to express my concern about society. I'm sometimes cornered, reinventing the same visual sentence. Personal growth, success of the true-heart art, comes from evolution, a desire to go beyond one's self. Collaboration helps me write new sentences — whole paragraphs — reigniting the desire to expound. *Joyce J. Scott*

Collaborating master printer, Eileen M. Foti; unsigned (in progress)

Varied edition; up to five-color lithograph and collograph, some with intermittent pigment dusting; one-half on black Arches, one-half on white Arches; some of the edition to be cut out and reassembled on paper handmade by the artist at Pyramid Atlantic; edition of 30, with various trial proofs, working proof

29.38" (74.6cm) x 41.38" (105.2cm)

Loaned by the artist

Lower East Side Printshop, Inc.

Mary Ann Wadden Administrative Director

Susan Rostow
Artistic Director & Master Printer

NEW YORK

Tomie Arai
Ken Chu
Melvin W. Clark
Leon Golub/Nancy Spero
Arlan Huang
William Jung
Robert Longo
Susan Rostow
Juan Sanchez
Miriam Schaer
Clarissa T. Sligh
Chrysanne Stathacos





Lower East Side Printshop, Inc.







The Lower East Side Printshop is a community-based, artist-run printmaking workshop that provides professional facilities to the New York City arts community. The printshop, established in 1968 as a children's printmaking workshop, today seeks to enrich the lives of all community residents, provide a supportive environment for minority and emerging artists and help other organizations publicize their events with affordable fine-art printing.

Printshop services include workshops in beginning and advanced techniques and the Artists' Workspace Program, renting studio space to artists with access to darkroom, intaglio, silkscreen and lithographic facilities. Each year the Special Editions Program offers five to ten artists an opportunity to produce a small edition of prints using the printshop's facilities and technical assistance. The printshop provides non-profit organizations assistance in the production of promotional pieces with its poster and t-shirt program. Other activities include a full exhibition program, production of an annual screen-printed calendar, workshops for learning disabled children, and a children's summer workshop series.



17 My Rising Waters 1986

I am a Japanese-American visual artist. I was born and raised in New York and have lived in neighborhoods all over the city, from the Bronx to Harlem, from Chinatown to the Upper West Side. My husband of seventeen years is Chinese and grew up behind a laundry in the Bedford Stuyvesant section of Brooklyn. Between us, we have fully experienced the city.

From Concrete Crisis: a PAD/D Project, 1986

Printed by the artist and Miriam Jacobs; signature, lower right

Silkscreen on Coventry paper; edition of 50, with various proofs, number "AP"

24.7" (62.8cm) x 19.5" (49.5cm)



18 Angel Island Poem 1990

Collaborating master printer, Susan Rostow; signature, lower right

Silkscreen with collage and hand-coloring on Rives BFK paper; edition of 12 with various proofs to be used as installations, number 2/12

19.9" (50.4cm) x 27.1" (68.8cm) My work is concerned with issues of cultural identity from the perspective of an Asian-American woman. I am especially interested in the relationship of art to history and the role that memory plays in the retelling of a collective past. Using autobiographical family stories and photographs, historical material and oral histories, I create works on paper, pages of "living" history that help establish a sense of place and continuity for communities of Asian-Americans that remain excluded and undocumented. Visual references are made to the screens, scrolls and motifs found in traditional Asian art. Tradition and family form the principal connection between past and present, between "there" and "here," and between the life left behind and the endless possibilities of the life that lies before us.



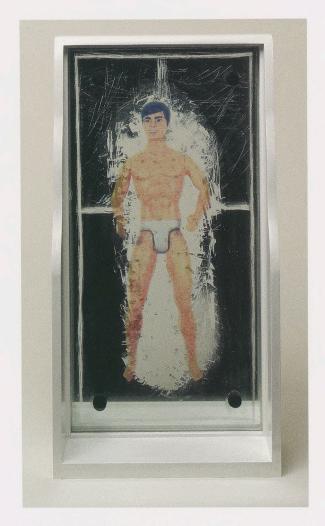
19 Yearning 1991

I am interested in a creative process that includes many participants and points of view. As a mother of two, I have always worked within a constant stream of interruptions. The demands of a family and the clash of cultures on the streets where I have lived have broken down the isolation I might feel as an artist and have forced me to re-examine the way I make art, and for whom I make my art. My involvement in the community arts movement served as an introduction to the collaborative process. Since then, I have worked collaboratively in a variety of ways, participating in mural projects, collaborative print and poster projects, banner and book projects, and artist-curated exhibitions within a community context. My work is renewed by the energy that emerges from these projects and from the ongoing dialogue between artists and non-artists, men and women, children and adults, the political and the apolitical. *Tomie Arai*

Printed by the artist; signature, lower right

Silkscreen with handcoloring on Rives BFK; edition of 15, number 14/15

22.5" (57.2cm) x 30.2" (76.7cm)



20 Identified: Asian-American Male (Ken Doll) 1991

Collaborating master printer, Susan Rostow; signature, lower right

Silkscreen on glass, painted wood; edition of 10

21.4" (54.5cm) x 11.3" (28.8cm) x 5" (12.9cm) My work has focused on Asian and Pacific Islander (A&PI) male identity in the United States. With the media's help, society has rendered us invisible, but within the context of my work, issues of assimilation, acculturation, AIDS, alienation, bias-related violence, discrimination, isolation, miscegenation, marginalization, stigmatization and sexual orientation are explored. Very few positive images of Asians and Pacific Islanders have been available. That which has been appropriated from our cultures has been perverted and turned against us. We have had to don green turtle costumes because Hollywood producers do not believe that a primetime audience is ready to accept a positive A&PI male image.

Through this and other works, I have hoped to create an awareness — on a community level and beyond — of our invisibility from mainstream culture. It is important to acknowledge that the United States is unique in that it has been built on diversity. Asian and Pacific Islander peoples have played a crucial part in establishing this foundation. Our place in history is as critical to the future of this nation as it has been to its development. *Ken Chu*

KEN CHU



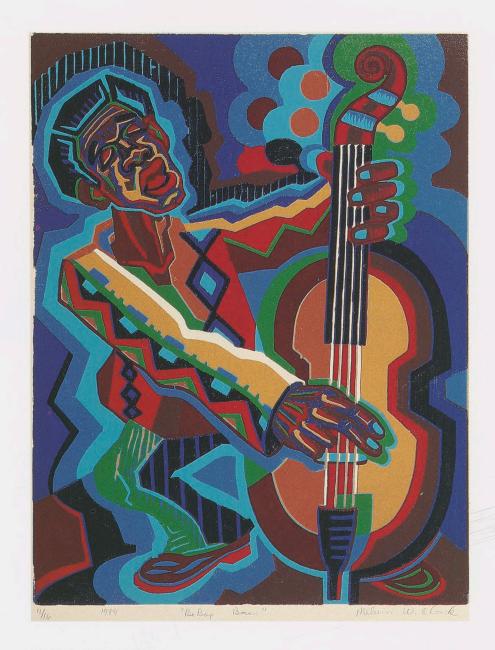
21 Offering 1988

As an artist, I owe a major debt to African-American culture as well as to the cultures of Africa, Oceania, Mexico and Native America. These cultures influence not only my concepts of form, shape, and line in art, but also my attitudes related to that which I consider spiritual. Through the use of various artistic media I convey these spiritual and aesthetic beliefs. African concepts of form and spirituality, so beautifully manifested in the power of Africa's sculpture, provide the motif for many of my artistic creations. All my work is relatively abstract. Color, form, movement, strength and emotion are qualities I convey. Other artistic influences include the works of the Cubists, German Expressionist painting and drawing, Charles White and Romare Bearden.

Printed by the artist; signature, lower right

Color woodcut, reduction block on buff Rives BFK; edition of 15, "AP#2"

21.1" (53.7cm) x 16.1" (40.8cm), image; 27.8" (70.8cm) x 22.3" (56.7cm), sheet



22 Be Bop Bass 1989

Printed by the artist; signature, lower right

Color woodcut, reduction block printed on buff Rives BFK; edition of 16, number 4/16

21.1" (53.7cm) x 16.1" (40.8cm), image; 27.8" (70.8cm) x 22.3" (56.7cm), sheet During the last ten years I have been moved by the power, beauty and fire of jazz and blues music. Many of my compositions are depictions of my love for and the feelings I receive from musical experiences. These feelings have brought me as close to something spiritual as I am able to understand. *Melvin W. Clark*

MELVIN W. CLARK



23 The Feminization of Poverty 1986

The Feminization of Poverty is our second joint project. The first, a silkscreen print entitled They Will Torture You My Friend, was part of a 1971 portfolio to raise funds for the Center for Constitutional Rights, to aid the legal defense of the Chicago Seven, persons accused of crimes they considered political. The current project is also silkscreen, and a combination of Xerox and photographic images to evoke visually the stress and victimization, particularly of women, under current political policy toward the unemployed, under-employed, or otherwise disadvantaged. Leon Golub and Nancy Spero

From Concrete Crisis: a PAD/D Project, 1986

Printed by Gin Louie, Susan Crowe, & Valerie Sivilli; signatures, lower edge

Silkscreen on Coventry paper; edition of 50, with various proofs, number "SP 1/8"

21.1" (53.7cm) x 18.7" (47.6cm)

LEON GOLUB AND NANCY SPERO



24 Smooth Stones for Grandfather: The Print 1989

Collaborating master printer, Susan Rostow; signatures, respective outside corners

Softground etching and silkscreen on buff Rives BFK; edition of 17, with various proofs, number 11/17

4 images, each 14" (35.5cm) x 14" (35.5cm); 28" (71.1cm) x 28" (71.1cm), total

a. "One Stone"b. "Two Stones"c. "Three Stones"d. "Four Stones"

My art has always been centered around relationships and how memory and context shape those relationships. In particular it offers evidence of my Asian-American heritage interacting within a contemporary matrix. A key element of memory is the family photo album. I am exploring how photos become vessels for cultural continuity, how they transform certain memories into symbols of individual ethnic identity and what kinds of cultural legacy gets passed from generation to generation.

ARLAN HUANG



25a to 25j Smooth Stones for Grandfather: Glass Stones 1991

The relationship between my grandfather and me is the context for the *Smooth Stones* series with each glass stone numbered and coded to a memory, story or reminder of that relationship. Because I needed something you could hold in your hand, something heavy like lead yet light-giving, opaque yet transparent, glass turned out to be the ideal medium. *Arlan Huang*

At the New York Experimental Glass Workshop, Inc.

Collaborating master glassblower, John Brekke; funded by the National Endowment for the Arts; each stone signed "AH91"

Blown-glass stones with numerals sandblasted in Chinese characters; series in progress; numerals 1-100 will refer to stories related by the artist's grandfather; sizes vary



26a Brother We're In This Together 1990

First of a series of four,

Printed by the artist

Monotype on Utrecht paper

22.2" (56.3cm) x 29.9" (76cm), image and sheet My art is my life. It is a compilation of everything about me, my likes, my dislikes, my family, my neighborhood, growing up on the Lower East Side of New York and most of all my reactions to my environment as an American of Chinese descent living in New York City. My work often echoes the new found excitement of an archaeologist discovering an ancient culture for the first time. The exotic find is none other than my own roots, my cultural past, the culture of my parents and of their parents. However, the umbilical cord has been severed and I no longer feel that I am one hundred percent Chinese. This realization has engendered a longing in me to explore this cultural past of mine, through my westernized eyes to rediscover the differences and similarities between East and West that have always fascinated and confused me at the same time. Perhaps it is told best by my following poem:

WILLIAM JUNG



26b Brother We're In This Together 1990

I am an artist,
I paint for no one,
I paint for everyone,
Odyssean endeavors,
Herculean efforts,
One against many,
Odds never in my favor

Second of a series of four, 1990

Printed by the artist

Monotype on Utrecht paper

22.2" (56.3cm) x 29.9" (76cm), image and sheet



26c Brother We're In This Together 1990

Third of a series of four, 1990

Printed by the artist; signature, lower-right corner

Monotype on Utrecht paper

22.2"(56.3cm) x 29.9"(76cm), image and sheet I tackle the history
of Art,
I wrestle the East with the West,
My Li Po jives with
my Emily Dickinson,
My Han Shan echoes
Walt Whitman,
Shang and Greek,
T'ang and Renaissance

WILLIAM JUNG



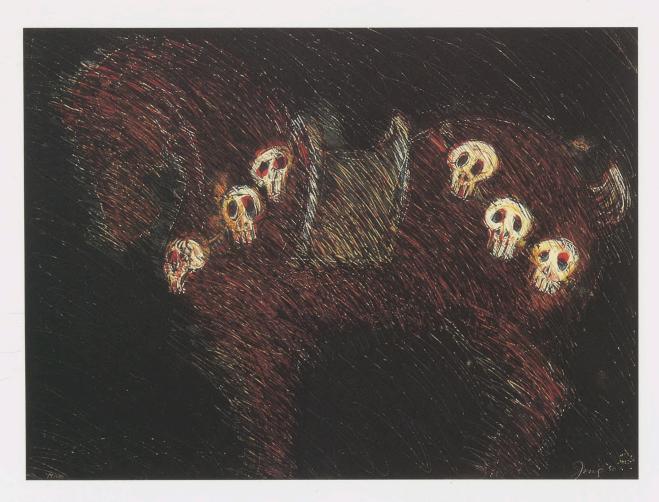
26d Brother We're In This Together 1990

Zen, Taoism, Confucianism, Buddhism, Hinduism, Easternism cohabitates with Catholicism, Christianity, Judaism, Westernism, All flow through my veins. Fourth of a series of four, 1990

Printed by the artist; signature, lower-right corner

Monotype on Utrecht paper

22.2" (56.3cm) x 29.9" (76cm), image and sheet



27 Han Shan 1991

From Tang My Ass series, 1991

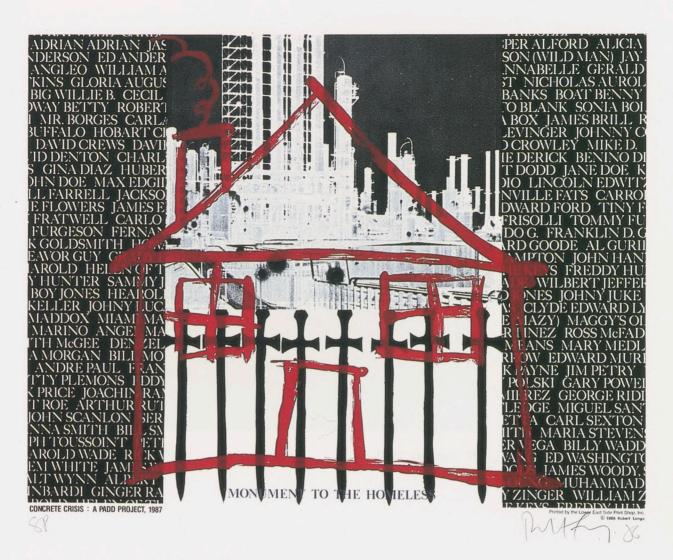
Printed by the artist; signature, lower right

Monotype on Utrecht paper

22.2" (56.3cm) x 29.9" (76cm) When all that I am and have been are tallied, it appears that my art is the one truth that allows me to reconcile this madness we call life

William Jung

WILLIAM JUNG



28 Monument to the Homeless 1986

When I was younger, I thought there should be no compromise in your art. But then you learn the art of compromise. You have to learn to adapt. Every time you invent a piece, it becomes a strategy of how to complete it, how to figure out how to do it. What's great about the pieces, when they're successful the process disappears.

For me the work is about dealing with the pressures of daily life. Despite everything that can happen to you, the piece has to somehow give back some hope, some little bit of courage, some insight. That's all you can ask for. *Robert Longo*

From Concrete Crisis: a PAD/D Project, 1986

Printed by Susan Crowe, Gin Louie & Miriam Jacobs; signature, lower right

Silkscreen on Coventry paper; edition of 50, with various proofs, number "SP"

22.1" (56cm) x 27.6" (72.2cm)

ROBERT LONGO



29 Seaweed 1990

Handmade-paper artist's book, with collaged texts referring to oil spills, and with inlaid shells, and seaweed; fixed with wax; text from articles on oil spills, printed silkscreen on seaweed

12.8" (32.5cm) x 9.5" (24.2cm) x 7.5" (19cm), closed; opens to a width of 20" (50.8 cm) Response to the environment is a major force in my art. These pieces have evolved from my attempts to investigate the natural order versus the manipulation of the world caused by human influence. My recent sculptural books, compilations of news articles relating to oil spills in our waters, are printed on seaweed, formed and embedded with fossils. They represent the contamination of the ocean and the persistence of this ongoing problem.

SUSAN ROSTOW



30 Floated Southeast 1991

My hope is to create objects that resemble fossilized iconographic artifacts that capture the past, present and entice the viewers' consciousness toward the future. It is in this mysterious future that the viewers are left to unfold their own imagination. Susan Rostow

Handmade-paper artist's book, with collage and mixed media

15.2" (38.6cm) x 11.3" (28.6cm) x 5.8" (14.6cm), closed; opens to a width of 21" (53.3cm)



31 Dos Banderas (Two Flags) 1990

Collaborating master printer, Susan Rostow; signature, lower right

Silkscreen, collage and laser xerox on buff Rives BFK; edition of 19 with various proofs, number 1/19

22.4" (57cm) x 29.9" (76cm) Dos Banderas, the silkscreen with laser-print collage created with Susan Rostow at the Lower East Side Printshop, was a more involved experience because I assisted in the editioning. This gave me more freedom to add, subtract and improvise. This print developed in process and the result is unique in comparison to my earlier prints. It is also the smallest edition I've ever done. Susan gave her all and made me feel very good through the difficult project. The working together of a master printer and an artist is one of very few genuine collaborations. Each needs to respect and admire the strength, character and creative gifts of the other. Juan Sanchez

JUAN SANCHEZ



32 Days of Our Lives 1989

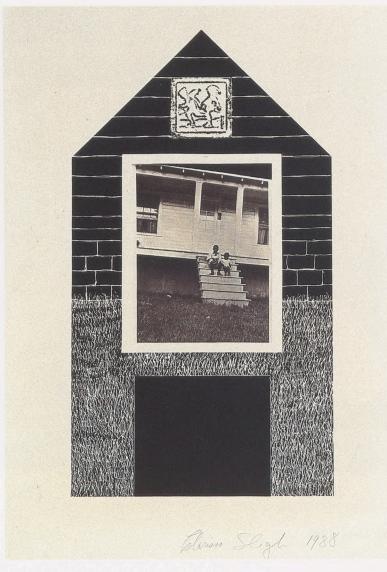
Days of Our Lives is a five-screen print that includes collage elements as well as one additional "color" — the actual imprint of a heated laundry iron. In collaboration with the Lower East Side Printshop, I created an edition of thirty-four as part of the Print Shop's Special Editions Program. The print depicts an idealized scene inside the Good Housekeeping magazine's laboratory, where household products are tested for its famed Seal of Approval. Below and around the lab's sanitized slice of everyday living are the implements of daily life — pots, pans, clothing drying on a line. My intention was to celebrate the ritualistic place ordinary ironing holds in our culture and the role of women as the keepers, the priestesses, of this mundane mass of the soul.

The imagery develops the concept of the ironing board as an alter upon which garments are periodically, repeatedly restored to use. The print express a nostalgic longing for the familiar, meaningful events of our lives yet, paradoxically, suggests the sense many feel that the familiar is not entirely to be trusted. *Miriam Schaer*

Collaborating master printer, Susan Rostow; signature, lower right

Silkscreen and collage with objects on buff Rives BFK; edition of 34, with various proofs, number 30/34

30" (76.2cm) x 22.3" (56.7cm) x .75" (1.9cm)



33 What's Happening with Momma 1988

Printed by the artist; signature, lower center

Van Dyke brown print on Rives BFK; unique print

29.9" (75.8cm) x 22.4" (57cm) For the past two years I have explored how the reality of myth and the strength of public opinion work together to censor us in our struggle to gain clarity about ourselves versus our roles as designated by society's cultural, historical, and political values. I have also questioned the authenticity of my relationships, identities, and beliefs. The imagery takes shape from my perceptions of my own past and present experiences, conversations with others, reading, and responses to questionnaires I send to people all over the country.

CLARISSA T. SLIGH





34 What's Happening with Momma (Book) 1988

When I use old family photographs, I attempt to connect to who I was. From this place a direction flows for what I do. I combine words, mark-making, recently taken photographs, and shapes. As I reshoot and reprint, write and rewrite, I work to reconstruct myself.

Collaborating master printer, Susan Rostow; signature, verso

Van Dyke brown print, folded paper, edition of 3

11.4" (29cm) x 32" (81.4cm) x 7" (17.6cm), open/standing; closes to a width of 6.4" (16.3cm) x 1.25" (3.2cm) deep



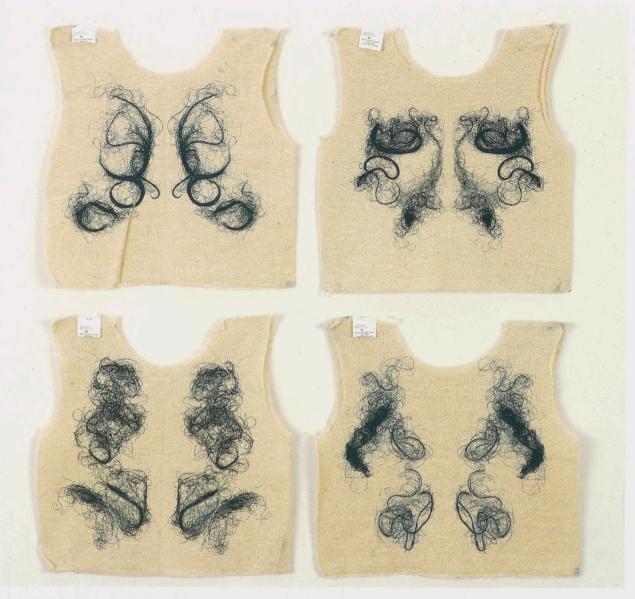
35 Now It's My Turn 1990

Printed by the artist; signature, lower right and verso

Cyanotype and crayon on buff Rives BFK; edition of 10

29.9" (75.8cm) x 22.4" (57cm) As the work proceeds, my written and visual journals confirm that it is hard work to cut away illusions. Public hatred, disgrace and ridicule are tools used to keep us in our place. However, as I construct the unsayable, the unspeakable, and the unrepresentable through this reframing process, a frozen, confused reflection becomes clear. *Clarissa T. Sligh*

CLARISSA T. SLIGH



36a to d Printed Hair Shirts 1991

Everything I use as a printing surface grows: leaves, flowers, and hair. By printing the objects onto marble, linen, or canvas with an etching press, I choose not to dominate the natural object by traditional painting methods of observation. I allow the hair to trace its own impression as I use doubling and mirroring of it to achieve a new visual language. The printed hair shirts in the exhibition are part of a larger group of printed clothes made in honor of my fictional character, Ann De Cybelle. The garments are presented as facsimilies of the work that Ann De Cybelle created during the nineteenth century under adverse conditions — using discarded linen and her own hair she fashioned gowns to wear to artists' balls. The hair shirts in Crossing Over Changing Places are the baby shirts of her child. These shirts are a signed, unlimited, artist-made multiple. Chrysanne Stathacos

Printed by the artist

Collograph/monotype on cotton fabric, installation

4 shirts, each 11.7" (29.8cm) x 11.6" (29.5cm); together: 24.5" (62.5cm) x 24.5" (62.5cm) The Print Club

Kathleen Edwards
Director

Richard Frey Administrator

Hester Stinnett former Project Director

Anne Schuster Hunter former Project Director

Corridor Press

Timothy P. Sheesley
Director & Master Printer

Tsuka-Guchi Atelier

Shigémitsu Tsukaguchi Director & Master Printer

The Ettinger Studio

Cindi R. Ettinger
Director & Master Printer

Robert Cumming
Lois Lane
Winifred Lutz
Art Spiegelman
Art Spiegelman/Charles Burns/Kim Dietch





Bilgé Friedlaender



PENNSYLVANIA

The Print Club

The Print Club is a non-profit organization that promotes and encourages the making and appreciation of contemporary prints and photographs through exhibitions with related programs, and by providing educational information to the public, services to artists, and enjoyment to those who make, collect, or are interested in printmaking and photography.

Since its founding in 1915, The Print Club has developed an international reputation for its role in supporting printmaking and photography. It was responsible for the change in attitude in the early part of this century that led to seeing contemporary printmaking as a fine art. The Print Club permanent collection at the Philadelphia Museum of Art, established in the 1940s, now numbers over one thousand prints and photographs.

Services to artists, collectors and the public include one-person exhibitions emphasizing emerging artists and innovative approaches; the annual competition of prints or photographs, now in its sixty-seventh year; group exhibitions; periodic critic-in-residence series; the "25 x 25" project, providing a free forum in book form for artists without curatorial restrictions; presentations by artists; the sponsorship of small traveling exhibitions; an information center and an informal slide bank. The Print Club's Gallery Store provides opportunities for artists to increase their visibility through sales of work and contacts with the art community and is also a retail outlet for other non-profit organizations. A Collectors Series of lectures is offered to those interested in issues pertaining to the history and appreciation of printmaking and photography and aspects of collection care.

In the club's tradition of involvement in the making of prints, in 1988 the Print Club began the Artist-in-Residency Project, exploring the possibilities of collaborative printmaking. Under club sponsorship four artists have worked in one or both of two Philadelphia commercial printmaking shops, Corridor Press and the Tsuka-Guchi Atelier. Experimentation and collaboration were stressed, with virtually no demands made with respect to end products.

Director Kathleen Edwards, Administrator Richard Frey, and Gallery Store Manager Smokie Kittner.





Timothy P. Sheesley

Corridor Press

In recalling some of the highlights of working with each of four artists in The Print Club residency program, the first thing that comes to mind is the diversity of style, background and personality their unique visions, expectations, and challenges made for a broad range of finished work.

Robert Cumming was accustomed to working with new and different printers, having printed in many studios. He has well-honed printmaking skills and lithography was not foreign to him. He brought along a watercolor that he felt confident he could translate into a print. It was my pleasure to present him with a multitude of possibilities as to size, number of colors, size of edition and number of impressions as well as a variety of lithographic techniques for making the prints, some different from those he had previously experienced. We spent a couple of weeks together hashing out possibilities, running tests and checking formats. Cumming was able to find his imagery within the context of his own experience. The strength of the series he produced at Corridor Press was due to his ability to be caught up in his discoveries and have the undivided time to focus on his imagery. This resulted in very fresh, spontaneous prints.

Winifred Lutz's work was very difficult for me to envision as a lithograph. Even now when I look at the works we produced together, it is with amazement. I can honestly say she has created objects that were truly unimaginable. Her unyielding sensibilities to light, form and content made for a collaboration of intensity and led to new discoveries for me as well as for her. Her vision is special and unique. The time provided by her residency allowed her to discover the materials, inks, and papers with which to create stunning objects. Once again, the key to her success was due in part to the generous parameters of the residency program, which gave her the freedom to discover her pieces in the process.





Art Spiegelman's approach to the process of lithography was very different from that of the other artists. He has a profound knowledge of production processes through his career as a cartoonist, trade-book editor, and publisher. His sense of history and nuance in commercial printing is great and he knew what he wanted to make. However, he reveled in the new-found pleasure of drawing directly on stone and the rich color variations and combinations that hand printing has to offer. The variety of options given to Spiegelman contributed to that special finished print that retains the artist's inspiration and direct response to the medium.

Lois Lane brought with her an envelope stuffed with a collection of found graphicarts material from old magazines, patterns of floor tile and wall paper. Our collaboration began with her search for the right combination of these images. This led us to some copy-machine manipulations and to a discussion with Michael Louridas, my landlord, who had an old copy of a catalogue of trade-printing symbols. From this catalogue Lois discovered the major icons for her print. At once the image began to evolve as she manipulated her graphic-arts selections to suit her style and well-tuned sense of balance. The resulting print, based on images she brought with her as well as the material found on the site, has all of the freshness of a sensitive artist making smart decisions based on the time, materials and talents at her disposal.

Lois Lane with Timothy Sheesley and Candace Hundley, pulling Angel. Shigémitsu Tsukaguchi

Tsuka-Guchi Atelier









There are two questions I always ask myself: "What is a true printer?" and "What are true techniques and skill?" These two concepts are related to my attitude toward each collaborative project.

The printer always has to be in a neutral position, maintain flexible thinking about each artist's idea, and emotively unite with the artist's vision — the essential life force of each image. The printer's technique should be dominated by the image; if it is too visible, the print becomes weary. A successful print looks deceptively simple, but it creates interest on many levels for many people, like a fine piece of music. My skills are used in subtle aspects, such as color balance, color contrast and the use of different blacks varying in hue and temperature.

Ukiyo-e prints usually require three specialized people — artist, carver and printer — to achieve the final product. I am both carver and printer; this eliminates confusion between the carver's and printer's vision. I transfer the artist's vision to the woodcut print. I must adapt my skills and technique to each different image; this is the collaboration between the artist and the printer.

After receiving the original watercolor from Robert Cumming, I found three unique



points in his drawings: the transparency of the flame, his three-dimensional image on a two-dimensional sheet, and the line drawing and lettering "Burning Box." We chose Torinoko paper, the whitest of Japanese papers. We used a photoengraving plate for the pencil lines printed with oil-based ink. I used many blocks with brushworked gradations to achieve a natural color tone, transparency and density for the image.

Lois Lane brought only pictures and color samples of images she wanted carved; she did not bring a fully-realized original to work from. We chose Kizuki Nishinouchi paper, a thick, strong fiber paper that could handle the many layered color blocks. I printed a rough test proof and then understood the point of this work: the mysterious angel floating on air and the relationship between the angel and other objects. I printed several variations from which she could decide on a final print. I used transparent rather than opaque pigments for all colors. Oil-based ink was used for the angel.

The woodcut prints by Cumming and Lane have transparency, density and subtlety; but they do not resemble the typical woodcut print. This was our exploration of a new woodcut method, and we think it was successful.









37a Smooth Mind 1989

The Mind is smooth - no motion -

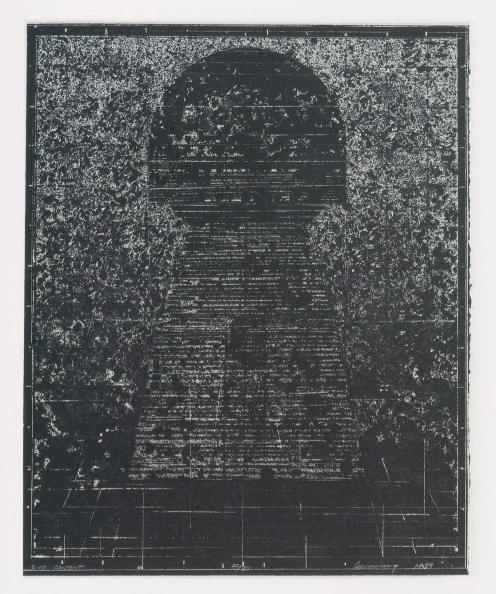
First of four from *The Eye/Mind Set*, 1989

Collaborating master printer, Timothy P. Sheesley; artistapprentice, Gabrielle Howat; printer's chop, lower right; signature, lower right. Three-color lithograph on grey Rives BFK; edition of 30, with 14 various proofs, number 20/30

27.3" (69.4cm) x 22.3" (56.7cm), image and sheet The Eye/Mind Set suite of lithographs was produced during my residency at The Print Club of Philadelphia in 1989. I had just made my first trips to the granite quarries of Vermont; the textural parallel is obvious. The four objects depicted have varied origins: a fat, poorly drawn apothecary vessel from a drugstore sign in Philadelphia; a Morton Thiokol rocket engine; a short, sharpened pencil; and a hivelike thread-spool identical to those I was having fabricated of granite in Vermont. I've worked a few subtleties on the four images so that their scale is indeterminate. They can be of a size to be held in the hand, on the scale of monuments, or on the massive scale of architecture (there is a small entry-way in the base of each).

I was obsessed at the time by a mysterious verse in a poem by Emily Dickinson, only four lines long. Each line captions the bottom of a print. *Robert Cumming*

ROBERT CUMMING



37b Eye Content 1989

Contented as the eye

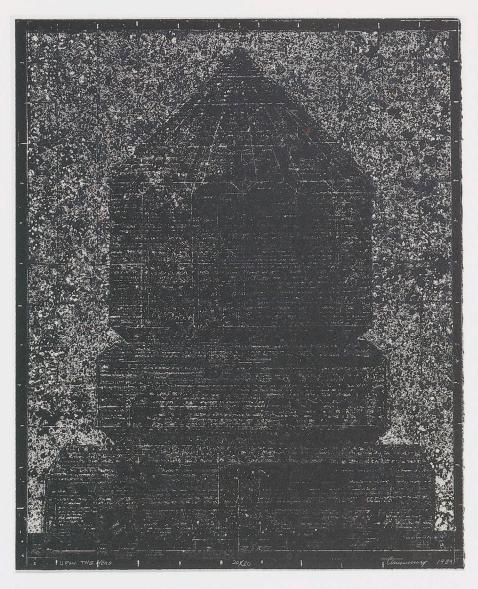
Second of four from *The Eye/Mind Set*, 1989

Collaborating master printer, Timothy P. Sheesley; artistapprentice, Gabrielle Howat; printer's chop, lower right; signature, lower right

Three-color lithograph on grey Rives BFK; edition of 30, with 14 various proofs, number 20/30

27.3" (69.4cm) x 22.3" (56.7cm), image and sheet

ROBERT CUMMING



37c Upon the Head 1989

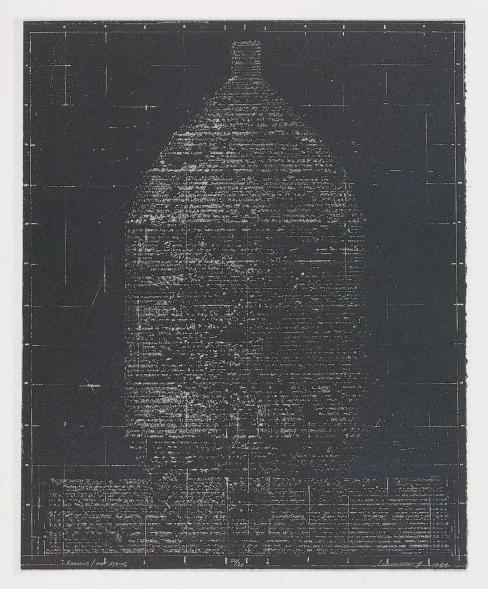
Upon the Forehead of a Bust

Third of four from *The Eye/Mind Set*, 1989

Collaborating master printer, Timothy P. Sheesley; artistapprentice, Gabrielle Howat; printer's chop, lower right; signature, lower right

Three-color lithograph on grey Rives BFK; edition of 30, with 13 various proofs, number 20/30

27.3" (69.4cm) x 22.3" (56.7cm), image and sheet



37d Knowing/Not Seeing 1989

That knows — it cannot see.

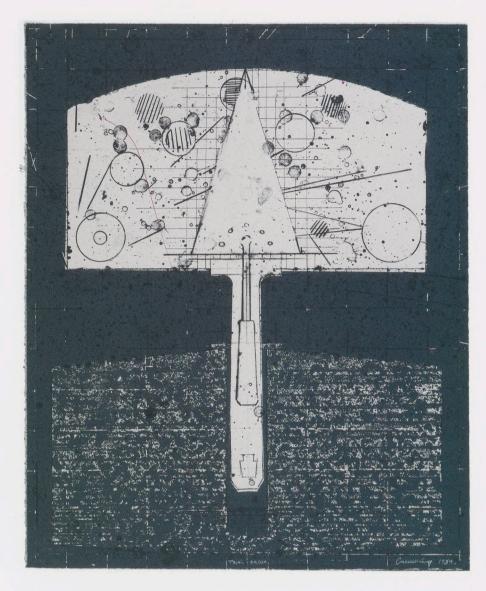
Fourth of four from *The Eye/Mind Set*, 1989

Collaborating master printer, Timothy P. Sheesley; artistapprentice, Gabrielle Howat; printer's chop, lower right; signature, lower right

Three-color lithograph on grey Rives BFK; edition of 30, with 13 various proofs, number 20/30

27.3" (69.4cm) x 22.3" (56.7cm), image and sheet

ROBERT CUMMING



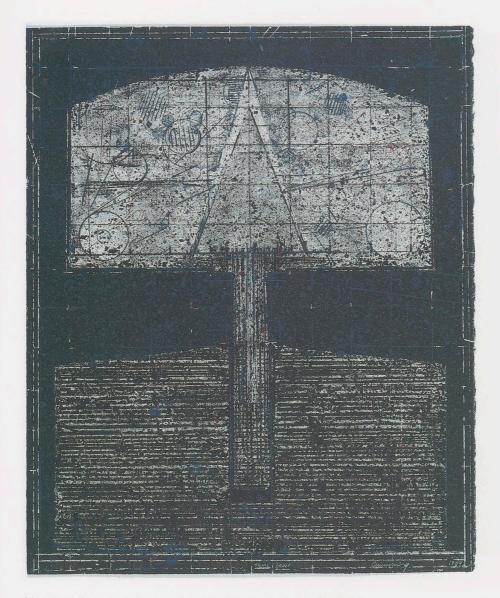
38 Untitled (palette image) 1989

Collaborating master printer, Timothy P. Sheesley; artistapprentice, Gabrielle Howat; printer's chop, lower right; signature, lower right

Multi-colored monoprint, with varied numbers of colored runs, not editioned

27.3" (69.4cm) x 22.3" (56.7cm), image and sheet

ROBERT CUMMING

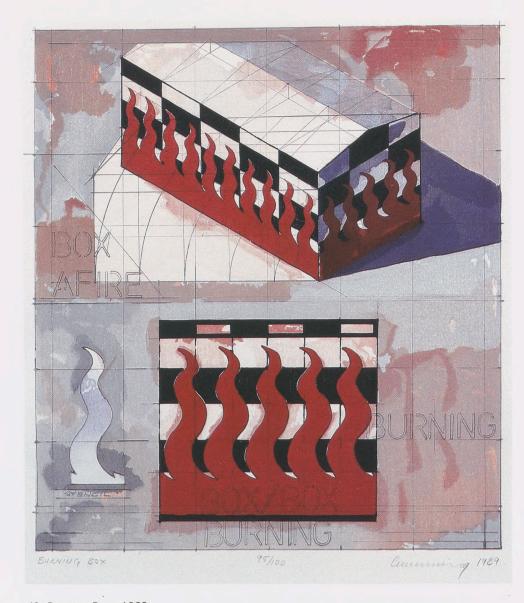


39 Untitled (palette image, Upon the Forehead of a Bust) 1989

Collaborating master printer, Timothy P. Sheesley; artistapprentice, Gabrielle Howat; printer's chop, lower right; signature, lower right

Multi-colored monoprint, with varied numbers of colored runs, not editioned

27.3" (69.4cm) x 22.3" (56.7cm), image and sheet



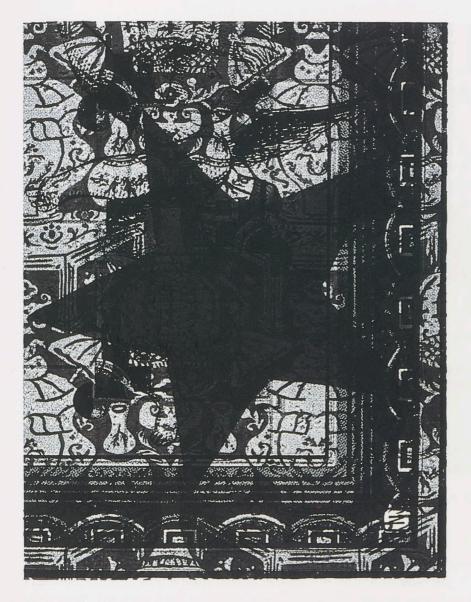
40 Burning Box 1989

Collaborating master printer, Shigémitsu Tsukaguchi; printer's chop, lower right; signature, lower right

Nineteen-color ukiyo-e style woodcut, 29 rubbings, 1 zinc plate, on Torinoko (sized) paper; edition of 100 with 12 various proofs, number 95/100

14.5" (36.8cm) x 13" (33.1cm), image; 22.4" (56.9cm) x 20" (50.8cm), sheet The Burning Box woodcut originated from a medieval object I saw in a museum in Amsterdam. A wooden box embellished with a flame motif, it had been in flames, yet not consumed, for nearly a thousand years. *Robert Cumming*

ROBERT CUMMING



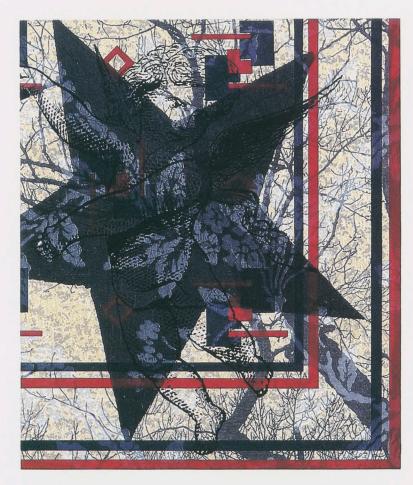
41 Angel 1990

In the same way that a schoolchild may develop a learning block, ever since my college days I have suffered from a fear of printmaking. This fear ran so deeply that as an adult artist I have had to be cajoled and dragged into successive woodcutting and etching projects. After ignoring several nice letters from The Philadelphia Print Club for several months, I was gently but firmly led by Anne Shuster Hunter and Hester Stinnett through the final hurdle — woodcutting and the dreaded lithography. Thank you Shigé Tsukaguchi and Tim Sheesley, master printers. Lois Lane

Collaborating master printer, Timothy P. Sheesley; artistapprentice, Candace Hundley; printer's chop, lower left, below image; signature, lower right, below image

Four-color lithograph on white Arches cover; edition of 30, with 30 various proofs, number 6/30

47.5" (120.8cm) x 36" (91.4cm), image; 50.3" (128cm) x 38.1" (96.9cm), sheet

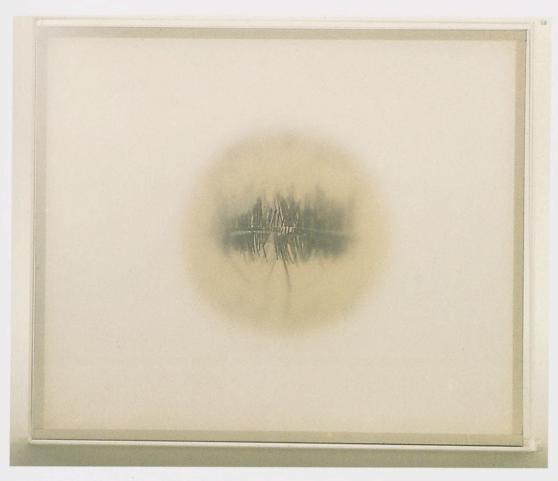


42 Angel 1990

Collaborating master printer, Shigémitsu Tsukaguchi; printer's chop, lower right; signature, lower right

Eight-color ukiyo-e woodcut, 16 rubbings, on Kizuki Nishinouchi (sized) paper; edition of 100 with 14 various proofs, number 87/100

16.5" (41.9cm) x 13.9" (35.4cm), image; 27.3" (69.5cm) x 21.3" (54.2cm), sheet



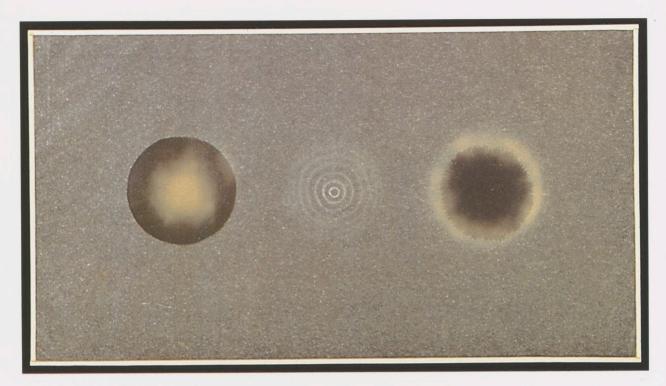
43 Correspondence: Near/Far 1989

No mind, no preconception, no story. I do not work with narrative or representation, but on the premise that objects can yield information not contained in words or images. What is found changes constantly in the process of observation. The prints in this exhibition developed from a simple decision to work with transparent and translucent papers and inks to see what would happen. Inevitably, my observations were influenced by my interest in spatial concepts in physics: I am curious how solidity and surface are a function of distance, how these are correspondent, not equivalent, relationships. The prints were made by the most simple of lithographic processes. The assembly of the parts of each print — layers, cones and boxes — is very basic. The space conveyed is indeterminate. I cannot tell what you are looking at. We only found it. I am still surprised. Winifred Lutz

Collaborating master printer, Timothy P. Sheesley; artistapprentice, Mary Beth Doyle; printer's chop, blind-stamped bottom side, lower left; signature, bottom side, lower right

Constructed image of handmade Belgium linen paper, BFK Rives papers, museum board, Tengujo (T-3 Aikos) paper, Canson Vidalon 70 tracing paper, Micro 75 tracing paper, and foamcore with lithograph and transparent extender monotype from handtorn stencils; edition of 10 and 4 various proofs, number 10/10

15.5" (38.3cm) x 12.9" (32.1cm) x 1" (2.5cm), image



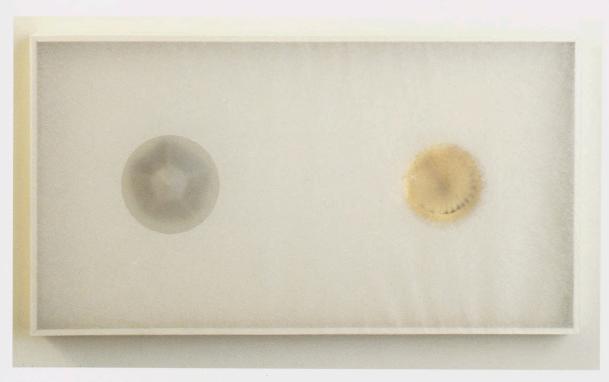
44 The Parity Symmetry Series: I 1989

Collaborating master printer, Timothy P. Sheesley; artistapprentice, Mary Beth Doyle; printer's chop, blind stamped underneath bottom left edge of German Etching sheet

Constructed multiple image of lithograph, monoprint and stencils on Arches cover, German Etching black paper, Kizukishi Japanese paper, gampi handmade Japanese paper, and foamcore; edition of 10 with 5 various proofs, number 6/10

18.5" (47cm) x 26" (66cm) x 1.25" (3.2cm), image

WINIFRED LUTZ



45 The Parity Symmetry Series: II 1989

Collaborating master printer, Timothy P. Sheesley; artist-apprentice, Mary Beth Doyle; printer's chop blind stamped underneath bottom left edge of backing paper; artist's signature underneath bottom edge of backing paper

Constructed multiple image of lithograph prints using Rives BFK, Aiko 315 grey, Tengujo, and glassine; edition of 3

18.63" (46.58cm) x 26.13" (65.33cm) x 1.25" (3.2cm) image

Loaned by Timothy P. Sheesley, Corridor Press

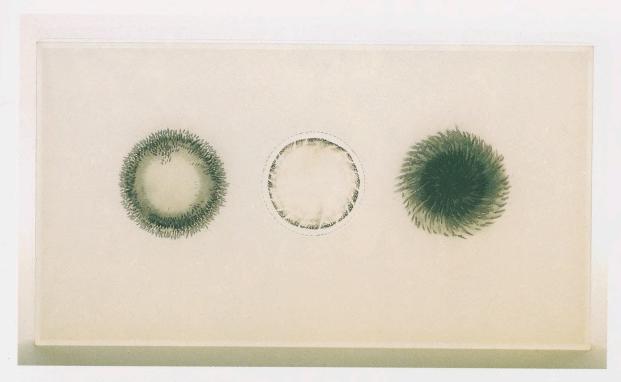


46 The Parity Symmetry Series: III 1989

Collaborating master printer, Timothy P. Sheesley; artist-apprentice, Mary Beth Doyle; printer's chop blind-stamped underneath bottomleft edge of Rives BFK backing sheet; signature underneath bottom-right edge of Rives BFK backing sheet

Three-dimensional construction of lithograph and monoprint using Rives BFK, Misu, and Micro 75 papers; edition of 10 with 4 various proofs, number 6/10

18.7" (47.4cm) x 26.2" (66.4cm) x 1.2" (3.1cm), overall image

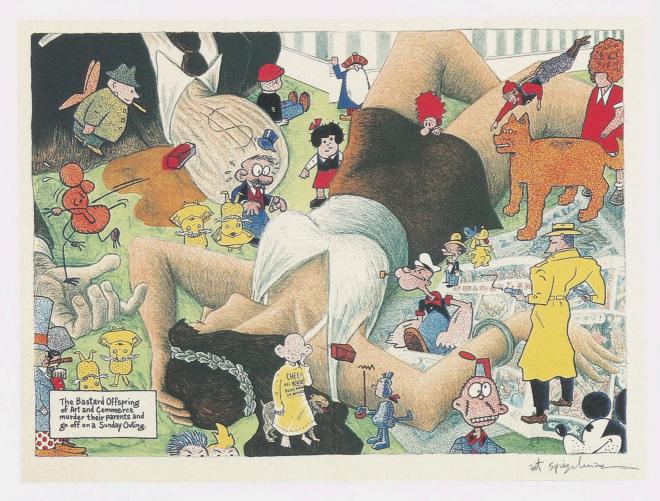


47 The Parity Symmetry Series: IV 1989

Collaborating master printer, Timothy P. Sheesley; artist-apprentice, Mary Beth Doyle; printer's chop blind-stamped bottom-left outside edge; signature, bottom-right outside edge

Three-dimensional construction of lithograph and monoprint using Kizukishi, Misu, Gampi and glassine papers; edition of 10 with 4 various proofs, number 6/10

18" (45cm) x 25.6" (63.91cm) x 1" (2.5cm), measurement with paper backing; 9.5" (24.1cm) x 17.5" (44.4cm) x 1" (2.5cm), object measurement



48 Lead Pipe Sunday 1990

Collaborating master printer, Timothy P. Sheesley; artist-apprentice, Michael Vecciarelli; printer's chop, lower right below image, on side 1 (outside of fold); signature, lower right below image, on side 2 (inside of fold)

Eleven-color lithograph printed on both sides of buff Rives BFK; edition of 100 with 26 various proofs, number AP 2/16

21" (53.3cm) x 27.5" (69.8cm), image, side 1; 20" (50.8cm) x 28" (71.1cm), image, side 2; 22.5" (57.2cm) x 30.25" (76.8cm), sheet William Randolph Hearst called the new color comics "eight pages of polychromatic effulgence that make the rainbow look like a lead pipe!" Using a single, large sheet folded down the center to provide four pages, Spiegelman's print is an homage to American comics. The Print Club Newsletter, Volume I, Number I, Summer/Fall, 1991



ART SPIEGELMAN



49 Trio Print 1990

A spontaneous demonstration by Art Spiegelman at an open house during his Print Club/Corridor Press residency resulted in Trio Print, when fellow New York comic artists Charles Burns and Kim Dietch joined their drawings with Spiegelman's on the lithograph stone. Both Burns and Dietch have been published in *Raw*.

Collaborating master printer, Timothy P. Sheesley; signatures, bottom margin of image

Black-and-white lithograph; edition of 20, with various proofs, number 17/20

15.5" (39.3cm) x 22" (55.9cm), image; 20" (50.8cm) x 26" (66.1cm), sheet

Cindi R. Ettinger

The Ettinger Studio

The Ettinger Studio is predominantly an intaglio and relief-process contracteditioning printshop. Editioning, however, is usually only half the job. The other half is being a platemaker and technical problem solver. It is the problem-solving aspects of the job I find so alluring.

For artists with limited or no printmaking background, there are no preconceived ideas of what the limitations are. For them the emphasis is on the artwork rather than techniques. It is up to me to help an artist by explaining technical options that can lead to desired effects. Together we collaborate through every step of the platemaking process.

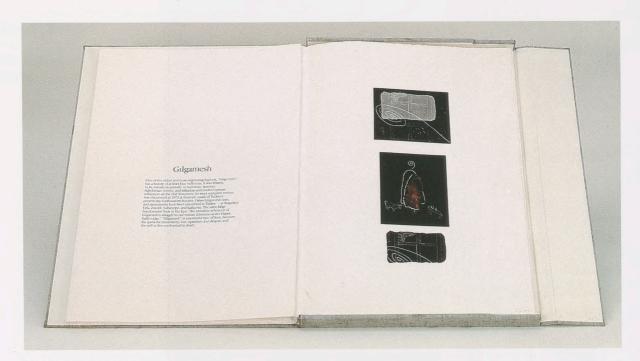
I try to discourage making prints solely for a reproductive purpose. I enjoy prints that take advantage of marks that can only be created through a particular print medium. An intaglio print, for example, can have an incredibly lush and dimensional surface, even in black and white. While collaborating I encourage the artist to realize this wonderful potential and to utilize it.





Bilgé Friedlaender and Cindi Ettinger with a folio from The Epic of Gilgamesh.

The Ben Franklin Bridge and the Ettinger Studio.



50 The Epic of Gilgamesh 1989

Collaborating master printer, Cindi Royce Ettinger

The book: boxed livre d'artiste with 10 etchings on white Arches with chine collé of papers handmade by the artist at Pyramid Atlantic, Riverdale, Maryland

The intaglio editioned images, printed by Cindi Royce Ettinger, are variations on a series of monotypes of the Gilgamesh epic done by the artist at Pyramid Atlantic

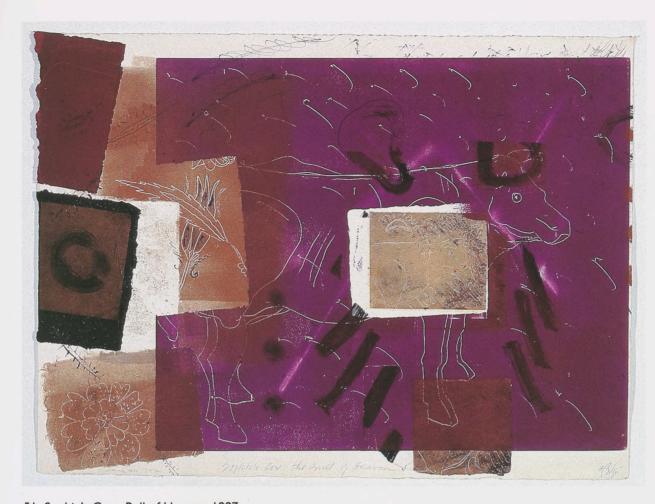
Text by Talat Sait Halman; text pages, silkscreen on Arches, printed by Pegasus, Istanbul; portfolio box by Barin Cilt Atolyese, Istanbul; edition of 50, edition books are signed on the colophon page and on each image, lower right.

12" (30.4cm) x 9" (22.8cm), image

Published by Galeri Nev, Istanbul, Turkey The Epic of Gilgamesh opened doors for me to begin to actualize my yearning for art to heal, to be powerful and to bring love and trust into human relationships. I did not choose to work with myth. Myth chose me. It chose me because of the creative dialogue in my feeling relationships and collaborations.

The "others" in myth and collaboration invited me to enter their domain which mirrored to me what was in me. In this partnership, through connected knowing, I began to journey towards the source of my inner-knowing. My art that comes from this knowing is daring to question all and shape all that is me and that comes into contact with me. *Bilgé Friedlaender*

BILGÉ FRIEDLAENDER



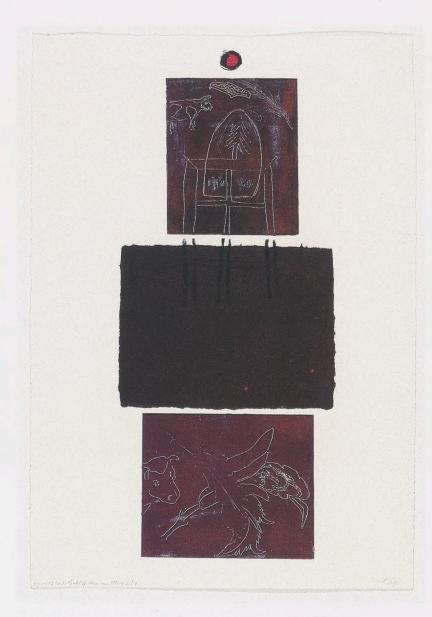
51 Sophie's Cow: Bull of Heaven 1987

June 30, 1987

At Pyramid Atlantic; collaborating master printer, Helen C. Frederick; signature, lower right

Color monotype with chine collé of artistmade papers and drawing

22.38" (56.8cm) x 30.25" (76.8cm), image and sheet



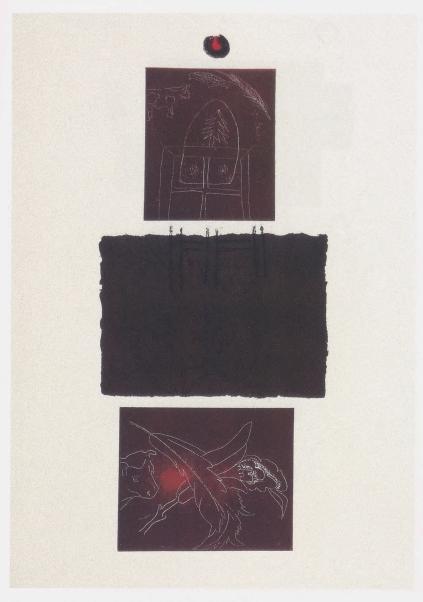
52 Sophie's Cow: Bull of Heaven I (with Cedar Forest) 1987

July 2, 1987

At Pyramid Atlantic; collaborating master printer, Helen C. Frederick; signature, lower right

Color monotype on Rives BFK with chine collé of artist-made papers

18" (45.7cm) x 11" (27.9cm), image; 19" (48.2cm) x 13.25" (33.6cm), sheet



53 Bull of Heaven (with Cedar Forest) 1989

From The Epic of Gilgamesh, 1989

Collaborating master printer, Cindi Royce Ettinger; signature, lower right

Intaglio on white Arches with chine collé of artist-made papers; edition of 50 books, with proofs

17.75" (45.1cm) x 8" (20.2cm), image; 22.3" (56.6cm) x 15" (38.1cm), folded sheet

BILGÉ FRIEDLAENDER



54 Sophie's Cow, Bull of Heaven II (moon) 1987

July 2, 1987

At Pyramid Atlantic; collaborating master printer, Helen C. Frederick; signature, lower right

Color monotype with chine collé of artistmade papers

19" (48.2cm) x 13.25" (33.6cm), image and sheet

BILGÉ FRIEDLAENDER



55 Bull of Heaven (moon) 1989

From The Epic of Gilgamesh, 1989

Collaborating master printer, Cindi Royce Ettinger; signature, lower right

Intaglio on white Arches with chine collé of artist-made papers; edition of 50 books with proofs

19.5" (49.6cm) x 13.5" (34.3cm), image; 22.3" (56.6cm) x 15" (38.1cm), folded sheet

Pyramid Atlantic

Helen C. Frederick Director & Master Papermaker

> Susan J. Goldman Resident Printer

Ed Bernstein former Resident Printer

> Deborah K. Ultan Art Librarian

Rick Hungerford Guest Master Papermaker

> Andy Rubin Guest Master Printer

Pacita Abad
Cynthia Carlson
Ke Francis
Helen C. Frederick
Bilgé Friedlaender
Tom Green
Rick Hungerford
Tom Nakashima
Lawley Paisley-Jones
Kenneth Polinskie
Joyce J. Scott
Clarissa T. Sligh
Edgar H. Sorrells-Adewale



Since its founding in 1981, Pyramid Atlantic has been dedicated to innovative collaborative exchange between artists, providing a setting that encourages both experimentation and professional development. Pyramid sponsors artists-in-residence with full technical and financial support, offers facility rental, and runs workshops and master classes. In its new expansive and well-equipped studios, artists develop their ideas in handmade paper and/or through print processes, including letterpress, offset, monotype, intaglio, engraving, woodcut, photo printing, and screenprinting. Their works range from single prints through artists' books. Artists may self-publish or co-publish their work with technical assistance to further advance their careers.

Pyramid also provides a research library and a gallery and is an active presence in the community through outreach and volunteer programs. Lectures, exhibitions, demonstrations and specialized multi-cultural and cross-disciplinary educational programs are offered year round to both young and emerging artists and to general audiences.

Pyramid Atlantic's main goal is to stretch the definition of how a print, paperwork or artist's book can evolve. With a spirit of innovation, the programs of technical assistance are continually offering alternative methods of using and combining approaches.







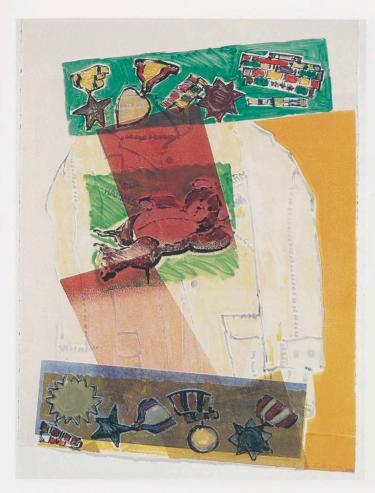


56 Watusi: I Am Lost Without You 1991

Collaborating master printer, Helen C. Frederick with assistance from Val Dearing, Keun Sin Lee and Flor Cerfida Jahal; Pyramid chop, lower right; signature, lower-right verso

Woodcut, black ink on custom handmade paper; edition of 12, with various proofs, number 12/12

41.2" (104.5cm) x 30.9" (78.7cm), image and sheet My travels in remote and distant places like Papua, New Guinea, the Sudan, Haiti and Mexico have been a great influence in my art. My work reflects the spirit of each place I visit. *Pacita Abad*



57 Sorry About That #22 1987

The prints in the monotype series, *Sorry About That*, are images from photographs of the many objects left by visitors at the Viet Nam Memorial in Washington, DC. The photographs were taken at the Museum and Archeological Regional Storage Facility nearby where such offerings are stored after being removed from the memorial. The original idea to work with war-memorial images began with an invitation from the Washington Project for the Arts which was planning an exhibition/performance/seminar series around the subject "War and Memory in the Aftermath of Viet-Nam."

The objects left for the men and women killed in the Viet-Nam War, whose names are inscribed on the monument, represent a response to that war and its continuing effects on our society. The objects become highly charged emotionally. Their meanings are politically divergent and represent a wide spectrum of sentiments and opinions. Many offer testimony not to the noble purpose of war but to the endless utter waste and destruction of human lives and the failure of governments to solve differences through any other method. As one of the military berets reads, in a stitched-on emblem: "Viet-Nam, Sorry About That." *Cynthia Carlson*

CYNTHIA CARLSON

From the Viet Nam Memorial Series, 1987

Collaborating master printer, Helen C. Frederick; signature lower right

Color monotype on buff Arches

30.1" (76cm) x 22.4" (57.2cm), irregular, image and sheet



58 Tornado Series: Cyclops (State II) 1991

Collaborating master papermaker, Rick Hungerford, with paper-preparation assistance from Helen C. Frederick, Beth Norwood and Gus Rincons; Pyramid chop lower right; initialed in block, signature, verso

Woodblock cut by the artist, black ink on custom paper handmade by Rick Hungerford, printed by the artist in collaboration with Rick Hungerford; edition of 17 prints, with 7 proofs of state I, number 7/17

31" (78.9cm) x 40.9" (103.7cm) My work is mostly narrative in intent. I wouldn't say that I tell stories with my visual art. When I want to tell a story, I use words and write a story. The initial impulse that drives me to start an image is a narrative impulse. Once the work is under way, the artwork has a life of its own; the words drop away and from that point on the creation of the work is purely visual, the decisions are almost entirely visual. Most of my preconceptions are left behind and the work assumes its own identity, finds its own way to completion. I do what the work tells me to do. When a work is successful, it is because I've managed to get out of the way. This way of working makes bragging such a hollow experience; not the ego-building, uplifting thing it was designed to be. Hell, when all an artist can truthfully say about a successful work is, "Well, I certainly managed to get out of the way of that one in time," his career is doomed to obscurity.

KE FRANCIS



59 Tornado Series: Cyclops (State V) 1991

And what am I to say of collaboration? Well, just that it gets more complex because two people have to be able to get out of the way of the work instead of just one. The artist collaborators have to be able to move in unison. They both have to understand the work; when it wants to move, they have to let it — together. There is a monument in Georgia to the confederate cannoneers who died experimenting with the double-barreled cannon. The cannonballs were chained together. The idea was to fire both balls at the same time, with the chain between them, and mow down whole rows of charging federal soldiers. Unfortunately, unless the powder charges were precisely the same size and the chambers fired at precisely the same time, one ball exited its barrel faster than the other and swung on the chain, in a tight circle around the cannon. This came as a real surprise to the cannon crew. In collaboration, timing is everything.

Collaborating master papermaker, Rick Hungerford, master printer/papermaker, with assistance from Helen C. Frederick, Beth Norwood and Gus Rincon; Pyramid chops, lower right; signature, lower right

Woodblock cut by the artist, inked black on custom-made Kozo with white pigment made by Rick Hungerford, printed by the artist in collaboration with Rick Hungerford; unique proof, to be editioned

30.4" (77.4cm) x 40.3" (102.7cm)



60 Reconstruction Vision (Red Plumbob) 1991

Printed by the artist with assistance from Susan J. Goldman and Helen C. Frederick; Pyramid chop, lower right; signature, lower right

Color monotype with printed chine-collé inclusions; one of a suite of six monotypes with printed inclusions

30.2" (76.5cm) x 44.4" (111cm), image and sheet I was lucky to work with Susan Goldman at Pyramid-Atlantic on this suite of monoprints. Susan is a sensitive artist and a fine printer; most of all she knows when to step back and let the work finish itself. I knew next to nothing about monoprints. I brought an engraved plastic matrix to Pyramid. Susan and I experimented with multiple printings, overlays and transparent colors. Helen Frederick suggested we typeset some text from one of my stories and chine-collé that onto the piece. Helen set type for us and helped with the printing and chine-collé, and this monoprint found its way into existence. The work is from a large body (over two hundred) of artworks based on the theme of tornadoes that have ravaged my region of the country. It's about rebuilding, starting over, a theme we all deal with in one form or another whether we experience tornadoes or not. Ke Francis

KE FRANCIS



61 Clean Air, Clear Sky 1990

The artist forms an important bridge between the past and the present. The process of creation deals with many layers of the psyche — layers of history, feelings, intuition, forms and intellect. Many of the layers or scenes are reflective of the human condition, be they dramatic, joyous or painful. I am conscious of the artist's role to use materials as a spirited essence.

As an artist, I currently employ mixed media in large-scale paper, combining painting, printing and drawing on sheets that I have manipulated in the papermaking process. Manipulating the colored paper pulp, I work with various personal experiences of and for the environment. I often incorporate written language into the surface of the work. Language and letters have been a part of my work for about ten years. A concern for translating real and dream images about water, oil spills and fires and also earthquakes and their impact is being further developed.

Created by the artist; signature, lower right

Handmade paperpulp painting in linen paper

42.2" (107.5cm) x 30.8" (70.2cm), image and sheet



62 Bitual Desecra 1991

Created by the artist; Pyramid chop, lower right, signature, lower right

Pulp painting in artistmade abaca paper, with inclusion of text by poet Buck Downs

41.3" (105.1cm) x 31" (78.8cm), image and sheet My images inhabit an active world — a world in flux. I strive to connect the inner and outer aspects of the world, the familiar external with a sense of the magic of the internal. Many of my titles refer to those forces of nature that are part of cause-and-effect relationships, now giving us urgent messages. Others refer to the human condition and those powerful causes for which we take risks. In the last two years, my conceptual and visual thinking has been impacted by the simultaneous information that comes from living in the capital city and running a community-based arts organization (Pyramid Atlantic). During this period of critical economic and moral change, I find it essential to communicate internationally with artists who are profoundly articulate about the issues of change in their own cultures and to press forward in my own work, informed from this generation's materials and history. Helen C. Frederick

HELEN C. FREDERICK



63 Bougainvillea Shield 1986

[For the artist's statement, see checklist number 50.]

Collaborating master printer, Helen C. Frederick; signature, lower right

Handmade paper-pulp painting

30.4" (77.4cm) x 22.6" (57.3cm), image and sheet



64 Ghost Relics 1991

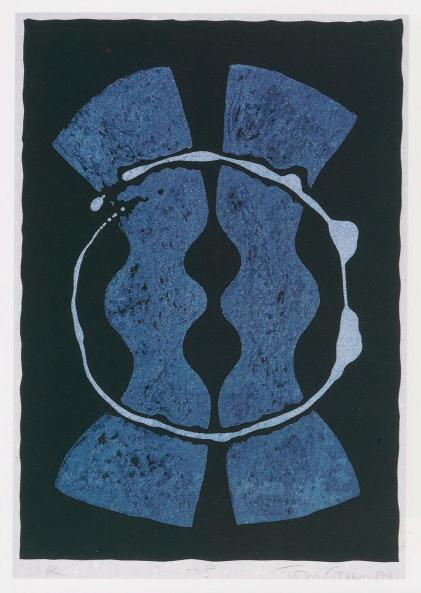
Collaborating master printer, Andy Rubin, with assistance from Cheryl Levine; Pyramid chop, lower right; signature, lower right

Three-color photoetching on custom cotton and abaca paper; edition of 24, with various proofs, number 12/24

14.5" (36.8cm) x 11.75" (29.8cm), image; 25.1" (63.8cm) x 22.7" (57.2cm), sheet Ur is one of four proofs made in collaboration with Andy Rubin of Tandem Press at Pyramid Atlantic. The image is printed on paper handmade by Helen Frederick.

Andy gave me some acetate and some densely pigmented black animator ink that I used to create the two films comprising the white portion of the image. An additional film was used for the black background area. After several timed exposures of the litho plates, we arrived at the desired density for the printed area. As trial proofs, we tried some variations in the opacities of the white ink. The litho plates were inked in the conventional manner but were then printed on an etching press, three runs per printed image — black background, white split image and, lastly, the circle. In printing white over black, getting the white ink opaque enough was difficult.

TOM GREEN



65 Ur 1991

The source for this print is in a series of white acrylic on black gesso paintings that I've done recently on Arches roll watercolor paper. I felt this particular image would make an interesting print. The title *Ur* refers both to the sound that the two letters make and to the prefix meaning "primitive" or "original." This series is about non-verbal emotional states. Sometime in the future I would like to extend this image and others into a collaborative series of black-and-white pulp paintings. *Tom Green*

Collaborating master printer, Andy Rubin; Pyramid chop, lower right; signature, lower right

Unique hand-colored photo-etching on custom cotton and abaca paper; to be editioned, artist's proof

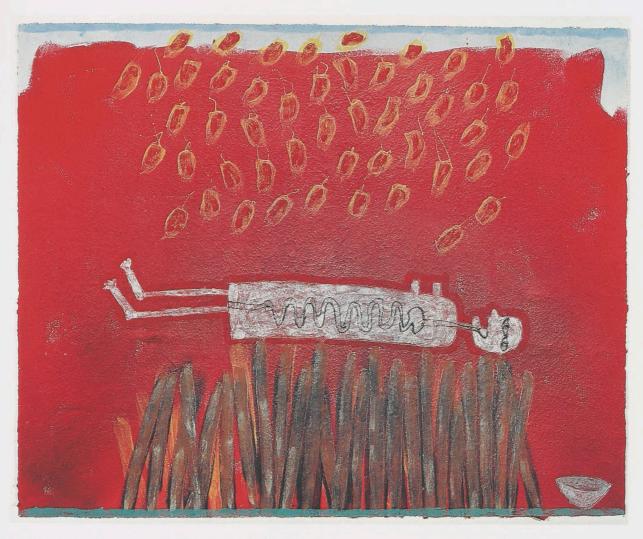
24" (60.9cm) x 1 7" (43.2cm), image; 28.8" (73.2cm) x 23" (58.5cm), sheet



66 Feeling One's Vision 1991

Artist-made pulp painting

71.5" (181cm) x 39.2" (99.5cm), image and sheet Over the past two years dramatic incidents have changed the course of world affairs. For me these events unfolded through the colorful language of the news media. I listen to radio news programs at the studio. The media rhetoric has suggested a wealth of visual elements that I have included in my work. I attempt to relate the events to my concerns for our society, without telling the story with language. Listening allows me to utilize language and thoughts to see, to feel my visions.



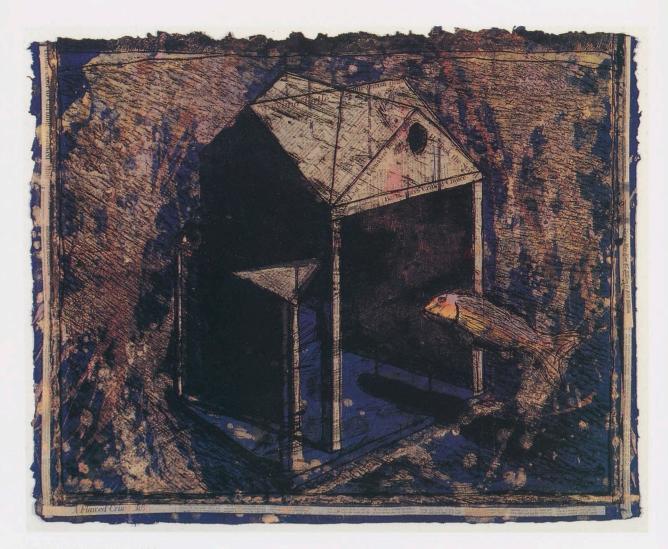
67 Romantic Policy: Piece for Assassination of Gandhi 1991

As world events unfold, this verbal system is a catalyst for visual imagery for my work. One case was a description of the Rajiv Gandhi funeral ritual in India. The radio described his wife walking around the burning body. A helicopter dropped rose petals from the sky. I found the event ironic in the juxtaposition of ancient ritual with the concept of modern India. In the piece *Romantic Policy: Piece for Assassination of Gandhi* I used this paradox to develop an idea on the changes in India's history of human rights. The bowl represents the East, as well as representing India's struggle to develop into a modern nation. The white figure on the fire represents purification, the cleansing of the soul of India, a culture of non-violence that is plagued with violent confrontations. The scattering of rose petals, via a helicopter, an ironic metaphor in that ritual setting. For me, a view of a modern nation in turmoil was played out by the funeral ritual. This helped me create the image. I worked and developed the pieces with those thoughts in mind.

As I write, fighting continues in various places in the world. Rick Hungerford

Artist-made pulp painting

70" (177.8cm) x 88" (223.5cm), image and sheet



68 Blue Sanctuary 1990

Collaborating master printer, Helen C. Frederick; Pyramid chop, lower right; signature, lower right

Intaglio and collage on custom handmade paper; edition of 10, with 5 variable proofs, number 6/10

24.6" (62.5cm) x 30.8" (78.3cm), image and sheet I am a very private artist and I seldom work with anyone in the studio. To my surprise, I found the concept of collaboration a different but invigorating experience. Once the notion of "possession" — concerning the activity of art — is forgotten, and the reality of "doing" sets in, things progress on their own initiative. Philosophically it's a different thing — the notion of "studio as sanctuary" must to some extent be dropped at the doorstep, along with the ego. All of my works on handmade paper in this exhibition are the direct products of a collaboration with Helen Frederick. Of particular importance is the fact that Helen could give me the kind of technical advice that anticipated many of my particular aesthetic concerns. It was helpful to both of us that she was already very familiar with my work.

TOM NAKASHIMA



69 Death of a Samurai (State I) 1989

My good friend, the artist/poet Will Petersen, once compared the role of the artist to that of the Japanese poet/saint Kanzan who was often pictured standing on a craggy mountain top, laughing at the moon. The idea is certainly a great one to aspire to — a fearless lunatic, who writes or paints the genuine truth about society. The court jester holds up a mirror to the king, who might "kill the messenger," were he not licensed to insult his master. As artists in a contemporary democratic society, we also have a license and a duty to "bite the hand that feeds us."

Collaborating master printer/papermaker, Helen C. Frederick; edition printed by Susan J. Goldman and Ed Bernstein; Pyramid chop, lower right; signature, lower right

Intaglio on Rives BFK; edition of 20, with various proofs, number 3/20

23.75" (60.3cm) x 29.75" (75.1cm), image; 30" (76.2cm) x 36" (91.4cm), sheet



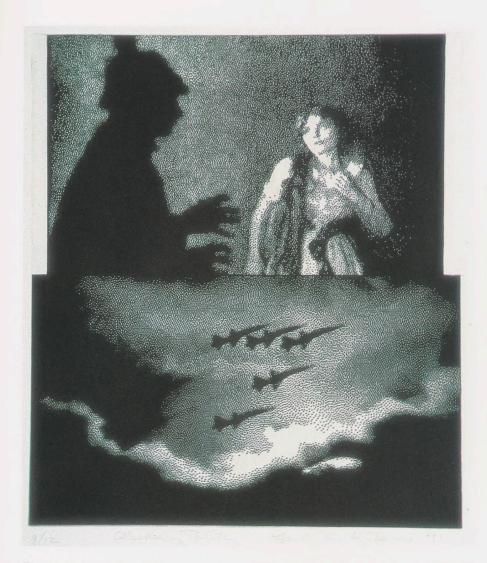
70 Death of a Samurai (State II) 1990

Collaborating master printer/papermaker, Helen C. Frederick; edition printed by Susan J. Goldman and Ed Bernstein; Pyramid chop, lower right; signature, lower right

Black and sepia intaglio on custom handmade paper (cotton and abaca with brown pearlescent pigment with Japanese Kozo laminations); edition of 10, with various proofs, number 7/10

23" (58.4cm) x 31.5" (80cm), image and sheet The images in my work have to do with recognition. After a long search (when I've almost given up), I finally come across an image that gives me an experience of déjà vu. It scares me. It's the recognition of an image that I've seen before, or will see again — at another time, or in another life. *Tom Nakashima*

TOM NAKASHIMA



71 Extremely Polite 1991

The pictures that I make are primarily from existing information. I am attempting to add to our body of knowledge. I am at least learning some things that I did not know. I see the pictures as a method for gaining new information or knowledge. My favorite way to understand anything is by playing the game "Compare and Contrast," so, almost always, at least two things are in my pictures. Frequently the pictures are diptychs.

Collaborating master printer, Ed Bernstein; edition printed with Susan J. Goldman; Pyramid chop, lower right; signature, lower right image

Photo-etching on Rives BFK; edition of 12, with various proofs, number 8/12

13.3" (33.7cm) x 11.5" (30.2cm), image; 22.7" (57.2cm) x 15" (38.1cm), sheet



72 They Have Mud on Their Shoes 1991

Collaborating master printer, Ed Bernstein; printed by Susan J. Goldman; Pyramid chop, lower right; signature, lower right

Photo-etching on Rives BFK; edition of 12 with various proofs, number 8/12

14" (35.5cm) x 11.5" (30.2cm), image; 22.7" (57.2cm) x 15" (38.1cm), sheet The prints in this exhibition are photo-etchings. The images are from digitized found photographs. These digitized images were photographically etched onto metal printing plates that were used to print the images. Each print is a vertical diptych.

LAWLEY PAISLEY-JONES



73 In an Unmentionable Manner 1991

Hopefully, the viewers will use my prints to play "Compare and Contrast." I think that these prints speak to the slipperiness that exists between people, events and meaning. Too many people think things have a singular meaning when a multitude of equally valid meanings exists. *Lawley Paisley-Jones*

Collaborating master printer, Ed Bernstein; printed by Susan J. Goldman; Pyramid chop, lower right; signature, lower right

Photo-etching on Rives BFK; edition of 12 with various proofs, number 8/12

13.6" (34.6cm) x 11.5" (30.2cm), image; 22.6" (57.4cm) x 15" (38.2cm), sheet



74 Melon Moment 1989

Until the summer of 1989, my relationship to Pyramid Atlantic was as a lecturer and a workshop leader only. After nearly a decade of working with handmade paper as a painter's medium, the time had come for me to develop a more formal approach to editioning images. Thanks to the relationship I had developed with Helen Frederick, director of Pyramid, I was confident that working together we could work out a specific project. I had seen a few examples of custom-colored artist's sheets with block printing, and I knew that was the concept that interested me.

My work at that time was almost all still-life motifs that contained symbols of mourning and healing. Within five intense days in the mill, experimenting with different types of molds, we produced fifteen custom-colored sheets and commenced printing Melon Moment. I was relieved and gratified to see a watercolor image translate so convincingly into another medium. The characteristics of the image and the directness of the technology were balanced to my satisfaction. *Kenneth Polinskie*

Collaborating master printer/papermaker, Helen C. Frederick; signature, lower left

Woodcut on custom paper; edition of 15, number 10/15

30.8" (78.3cm) x 22.9" (58.3cm)

Loaned by the artist



75 Saint Martin's Dance 1988

I'm trying to liberate my own preconceived need to express my concern about society. I'm sometimes cornered, reinventing the same visual sentence. Personal growth, success of the true-heart art, comes from evolution, a desire to go beyond one's self. Collaboration helps me write new sentences — whole paragraphs — reigniting the desire to expound. *Joyce J. Scott*

Collaborating master printer/papermaker, Helen C. Frederick; signature, lower right

Handmade paper image, with mixed media inclusions

64.5" (162.6cm) x 32" (81.3cm), image and sheet

Loaned by the artist



76 Untitled, from Witness to Dissent: Remembrance and Struggle 1991

Collaborating master printer/papermaker, Helen C. Frederick

Pulp painting on handmade cotton and abaca paper

92.25" (234.3cm) x 45.5" (115.6cm), image and sheet

Loaned by the artist

[For the artist's statement, see checklist numbers 33–35.]

CLARISSA SLIGH



77 The Sentinel Within 1991

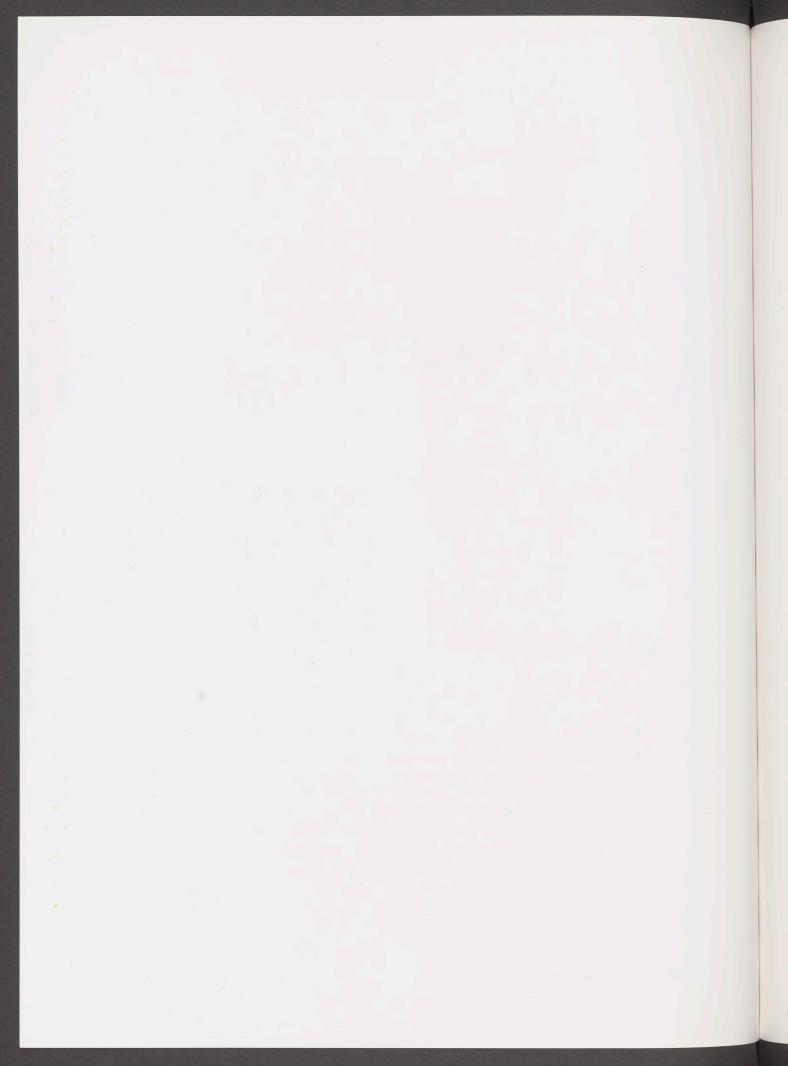
Since 1982, the work I've done has focused on the figure. I have been considering it in the context of a cultural and psychic landscape through which — in the process of becoming — several actions are going on simultaneously. There is a quotation from the late Howard Thurman, noted poet, mystic, philosopher and theologian, that addresses this "process of becoming" in a provocative way. It reads: "To be known, to be called by one's name, is to find one's place and hold it against all the hordes of hell." The spirit of those words has served me, over the years, as a guide, and in so doing has quietly influenced the development of my work. *Edgar H. Sorrells-Adewale*

Collaborating master printer/papermaker, Helen C. Frederick; signature, lower right

Unique artist handmade-paper image in raw flax pulp with linen inclusions, with life mask of cotton abaca pulp and mixed-media inclusions

90.5" (229.8cm) x 42" (106.8cm) x 4.5" (11.4cm)

Loaned by the artist



biographies of artists, printers and papermakers

Pacita Abad

Pyramid Atlantic, Morris and Gwendolyn Cafritz Artist-in-Residence, 1991



Pacita Abad was born in 1946 in Batanes, Philippines. Abad's collages, paintings and prints reflect her integration of people, personalities and cultures. Her exhibition history, since 1978, is impressive and extensive in scope, nationally and internationally, paralleling her multicultural interests. In 1989, Abad was granted the MetroArt II Award. For this major commission she designed a colorful mural in Washington, DC's Metro Center subway station. Abad received a Bachelor of Fine Arts from the University of the Philippines, a Master of Arts from the University of San-Francisco. She also studied at the Corcoran School of Art, in Washington, DC, and the Art Students League in New York. She currently lives in Washington, DC.

Lynne Allen

The Rutgers Center for Innovative Printmaking, Russia/America Exchange Artist and Associate Director



Lynne Allen was born in 1948 in Trenton, New Jersey. Allen's work is a theater of disparate characters caught in moments of reverie or contemplation. Her characters are masked, folded into themselves and sometimes merged inconspicuously with the engulfing background. Stylistically, Allen moves fluidly between the monotype, lithograph and intaglio print media. With a Master of Fine Arts from the University of New Mexico and a Master Printer Certificate from the Tamarind Institute, Allen has held many notable professional positions, including Art Department Chair at the American School, The Hague, Netherlands and Acting Director, The Rutgers Center for Innovative Printmaking, where she is currently a professor of art.

Tomie Arai was born in 1949 in New York City. She is a third generation Japanese-American whose ethnic and cultural traditions have been influential in her artwork. Having grown up in the densely populated Asian communities of New York, Arai's primary artistic concern is creating an awareness of the positive and negative aspects of being an Asian-American woman. Arai creates figurative compositions, often in silk-screen, that are compositionally elegant in style as in traditional Asian art. Arai studied at the Philadelphia College of Art in Philadelphia, Pennsylvania, and at the Printmaking Workshop, Inc. and New York Teachers College, both in New York City. Recently Arai taught at the Museum Institute for Contemporary Art in Long Island City and was the Designer/Consultant for the New York Chinatown Museum.



Tomie Arai

Lower Eastside Printshop, Special Editions Program, 1989-90 and Resident Artist, 1991

Dotty Attie was born in 1938 in Pennsauken, New Jersey. Internationally renowned, Attie's drawings, prints and paintings appropriate details of master paintings, and combine them with discrete text, highly suggestive of Freudian meanings and intrigues. The intimate size of the component details draws the viewer into Attie's voyeuristic dramas. Attie's narrative sequences often make reference to perennial themes such as the relationship of mother to child, of youth to age, and of desire to morality. Her narratives are disjunctive however, challenging viewers to access their own responses, questions and fantasies. Attie earned her Bachelor of Fine Arts degree from the Philadelphia College of Art, Philadelphia, Pennsylvania, followed by a fellowship from the Brooklyn Museum Academy. She is a longtime New York City resident.



Dotty Attie

The Rutgers Center for Innovative Printmaking, Invited Artist

John Brekke

New York Experimental Glass Workshop



John Brekke was born in 1955 in Chicago, Illinois. The blown glass stones that comprise Arlan Huang's piece, Smooth Stones for Grandfather: Glass Stones, were crafted at the New York Experimental Glass Workshop in collaboration with John Brekke. Brekke is known for his work in the "graal" technique. In 1990 he received a fellowship from the Creative Glass Center of America, and in 1991, a Prix Verre Grave at the Biennale Internationale de Verre d'Art Contemporain in France. Brekke first became interested in glass-blowing as a high-school student in Chicago.

Judith K. Brodsky

The Rutgers Center for Innovative Printmaking, Director



Judith Brodsky was born in 1933 in Providence, Rhode Island. In addition to her active career as an artist with an impressive exhibition history and placement in outstanding collections, Judith Brodsky has had a full second career at Rutgers University as the founder and current director of The Rutgers Center for Innovative Printmaking and as an art historian with a particular interest in women printmakers. Brodsky's artwork reflects her response to living in the New York/New Jersey metropolitan area. As creative responses to genuine crises, Brodsky's works contain both a darkly ironic humor and an undeviating sense of accuracy. Brodsky has a Bachelor of Fine Arts degree from Harvard University, Cambridge, Massachusetts and a Master of Arts from the Tyler School of Art, Temple University, Philadelphia, Pennsylvania.

James Brown was born in 1953 in Brooklyn, New York. His drawings, paintings, prints, sculpture, videos and installations are seductively rich, direct messages about some of the most serious problems in contemporary life. Although much of his work addresses the social struggles of his own African-American heritage, the issues of self-identity, color and race are dramatized as the universally human concerns they truly are. Brown received a Bachelor of Fine Arts from Calvin College in Grand Rapids, Michigan and a Master of Fine Arts from Western Michigan University in Kalamazoo. He currently teaches at William Paterson State College and lives in Paterson, New Jersey.



James Andrew Brown

The Rutgers Center for Innovative Printmaking, New Jersey Fellow

Cynthia Carlson was born in 1942 in Chicago, Illinois. Her work is about enclosed space, its dramas and the treasury of memory its walls contain. Often Carlson recreates a particular locality in installations, murals, and paperworks. Her architectural constructs evoke a sense of pervasive melancholia, capturing poignant — often haunting — moments in the history of a place. Carlson earned a Bachelor of Fine Arts from the Chicago Art Institute, a Bachelor of Arts from the University of Chicago and a Master of Fine Arts from Pratt Institute in Brooklyn, New York. She lives and works in New York City.



Cynthia Carlson

Pyramid Atlantic, Pyramid/Mid Atlantic Arts Foundation Artist-in-Residence, 1987

Ken Chu

Lower East Side Printshop, Special Editions Program 1991



Ken Chu was born in 1953 in Hong Kong. His mixed-media work has an insistent symbolic content, representative of his concerns about the Asian immigrant experience. Chu has lived intermittently in the United States and various Asian cities. Upon settling in the United States, he was horrified to encounter unexpectedly blatant forms of racial and sexual discrimination. His works of art are both commentary on and challenge to prevailing political and social conditions. Chu received his Bachelor of Fine Arts degree in film from the San Francisco Art Institute. He lives in New York City, where he has found an appreciative public and is often represented in exhibitions focusing on cross-cultural, sexual or racial issues.

Melvin W. Clark

Lower East Side Printshop, New York State Arts Council Residency, 1988-89



Melvin Clark was born in 1944 in Detroit, Michigan. Clark's work is a festival of jazz. His paintings and prints of horn players are rich in sonorous colors. His musician figures are animated characters captured in a dancing groove. Clark was commissioned to design posters for both the Detroit Blues Festival and New York's A Salute to Black Music. Through the Minority Artists Program at the Lower East Side Printshop, Clark explored the media of silk-screen, etching and collagraphy, and discovered the artistic value of poster art. Clark moved to New York City in 1986, to collaborate as a visual artist with the finest jazz scene in the world. Clark studied at The Printmakers Workshop, Inc. in New York and The Center for Creative Studies in Detroit, Michigan. He resides in New York City.

Robert Cumming was born in 1943 in Worcester, Massachusetts. His art is a hybrid of technology and imagination, a meld of a nineteenth-century sense of order and propriety and a twentieth-century sense of life's incongruities. Cumming often uses the iconography of industrial design, whether in the outlines of an agricultural building or the form of a gigantic coffee pot, to create compositions of odd simplicity and ironic humor. Cumming earned his Bachelor of Fine Arts degree in painting from the Massachusetts College of Art, Boston, and his Master of Fine Arts in painting from the University of Illinois. In 1993 a thirty-year retrospective of his work will open in San Diego. Cumming lives in Whately, Massachusetts.



Robert Cumming

The Print Club of Philadelphia:

Corridor Press, funded with grants from The Pew Charitable Trusts, William Penn Foundation and ARCO Chemical Company

The Tsuka-Guchi Atelier

Nadine DeLawrence was born in 1953 in Hartford, Connecticut. DeLawrence's images are imaginative interpretations of African and Egyptian mythology. Her wall reliefs and free-standing sculptures are often biomorphic, anecdotal and improbable. They are secret passageways, chambers, shrines or vessels often made out of aluminum and steel and layered in luminescent pastel color. After earning a Bachelor of Fine Arts degree from the Rhode Island School of Design, DeLawrence spent several years traveling in West Africa and working on grant projects. She currently lives in New York City, where she has continued her education at the New York School of Visual Arts.



Nadine DeLawrence

The Rutgers Center for Innovative Printmaking, New Jersey Fellow

Cindi R. Ettinger

The Ettinger Studio, Director and Master Printer



Cindi Ettinger was born in 1956 in New York City. After a partnership at Print Editions Ltd., she moved to Philadelphia, Pennsylvania to start her own etching and woodblock-printing studio. Ettinger studied at Ohio University and the Rochester Institute of Technology prior to receiving her Bachelor of Fine Arts degree from the Philadelphia College of Art. Her first major collaboration was commissioned by President Jimmy Carter, for whom she printed a limited-edition book by Philadelphia artist Jerry Kaplan.

Eileen M. Foti

The Rutgers Center for Innovative Printmaking, Master Printer



Eileen Foti was born in 1953 in Brooklyn,
New York. Foti is currently the Master
Printer and Assistant Director at The
Rutgers Center for Innovative Printmaking.
Foti earned a Tamarind Master Printer
Certificate from the Tamarind Institute,
Albuquerque, New Mexico and a Master of
Printmaking degree at the University of New
Mexico in Albuquerque after her Bachelor of
Printmaking from the University of Hartford
in Connecticut. In 1990 the Printmaking
Council of New Jersey granted Foti the
Director's Choice Exhibition Award.

Ke Francis was born in 1945 in Memphis, Tennessee. Francis delights in the idea that visual symbolic language is an impressionable form of storytelling. Dedicated to his roots in Tupelo, Mississippi, Francis has become an important story collector and teller of his region, transforming the peoples' experiences into collage-like images. Also an accomplished sculptor, Francis is well known for his work in the print media ranging from woodcut to linotype. His work is found in museums throughout the United States. Francis has been included in group shows focusing on southern themes, including Looking South: A Different Dixie at the Birmingham Museum of Art, Birmingham, Alabama and More Than Land and Sky: Art From Appalachia at the National Museum of American Art, Washington, DC. Francis received his Bachelor of Fine Arts degree from the Cleveland Institute of Art, Cleveland, Ohio.



Ke Francis

Pyramid Atlantic, Hechinger Sponsorship Artist, 1991

Helen Frederick was born in 1945 in Pottstown, Pennsylvania. As founding director of Pyramid Atlantic and professor at the University of Maryland, artist Frederick is found juggling roles, aspirations and talents in both print and papermaking. Travel and intensive study in Norway, India and Japan, environmentally conscious cultures, have had a direct influence on Frederick's philosophy. Frederick's work in paper monotype, her personal innovation, has developed into large-scale paper-pulp paintings that echo the quickness and lucidity of monotype printing. Frederick earned both her Bachelor of Fine Arts and her Master of Fine Arts from the Rhode Island School of Design, Providence, Rhode Island.



Helen C. Frederick

Pyramid Atlantic, Director and Master Printer/Papermaker

Bilgé Friedlaender

Pyramid Atlantic, Mid Atlantic Arts Foundation Artist-in-Residence, 1986 and 1987

The Ettinger Studio



Bilgé Friedlaender was born in Istanbul, Turkey. Friedlaender's work, ethereal and quiet, emerges from her deep connection with nature. More than recording what she sees, Friedlaender creates imagery expressive of the transformative power of nature. In sculpture, paintings and prints, she works with natural materials, creating and recreating personal mythologies. After completing her studies in Fine Arts at the Academy of Fine Arts in Istanbul, Friedlaender moved to the United States and received her Master of Fine Arts degree at New York University. Since 1983 she has been an assistant professor in the Design of the Environment Program, School of Fine Arts, University of Pennsylvania, Philadelphia.

Carmen Lomas Garza

The Rutgers Center for Innovative Printmaking, National Printmaking Fellow



Carmen Lomas Garza was born in 1948 in Kingsville, Texas. Lomas Garza has been included in numerous group exhibitions, catalogues and articles that focus on narrative painting and her own Latino culture. She comes from a Mexican family that settled in Texas. While earning her Master of Arts degree at San Francisco State University, Lomas continued depicting the history and traditions of her familiar southwestern culture. Since then, she has been developing her own illustrative, meticulous and deliberate style of painting, resonant of naive and folk art, that details the domestic settings, religious moments and perennial celebrations unique to her Chicano community.

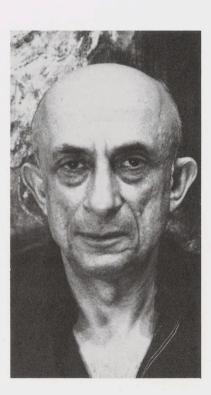
Susan Goldman was born in 1958 in Cincinnati, Ohio. Goldman is the Resident Printer and Special Projects Coordinator at Pyramid Atlantic, Riverdale, Maryland. She is an instructor of basic and intermediate drawing at the Art League School, Alexandria, Virginia, and has worked with Visitor Services at the National Gallery of Art, Washington, DC. She earned her Master of Fine Arts at Arizona State University, Tempe, Arizona and a Bachelor of Fine Arts at Indiana University, Bloomington, Indiana. In 1991, Susan Goldman was selected to exhibit in the juried show Medicine Dance: Objects and Spaces of Power at the Arlington Arts Center, Arlington, Virginia.



Susan J. Goldman

Pyramid Atlantic,
Master Printer

Leon Golub was born in 1922 in Chicago, Illinois. Golub is exhibited and collected worldwide and is represented in the finest contemporary art museums and private collections. In large-scale paintings that hang unframed, like political banners, from the wall, Golub produces unhesitatingly graphic depictions of the violence that plagues human societies throughout the world. His figures, or isolated body parts, are pictured as massive, dense, threatening and, paradoxically, as vulnerable in the chaotic, violent environments they inhabit. Golub studied at the University of Chicago, earning his Bachelor of Arts degree. After serving as a sergeant in the Aviation Typographic Battalion in Europe, he earned Bachelor of Fine Arts and Master of Fine Arts degrees at the School of the Art Institute of Chicago.



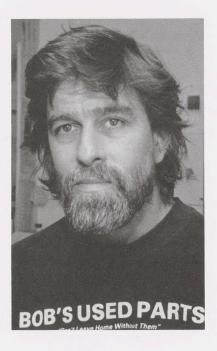
Leon Golub

Lower East Side Printshop

The Rutgers Center for Innovative Printmaking, Invited Artist

Tom Green

Pyramid Atlantic



Tom Green was born in 1942 in Newark, New Jersey. Green's paintings, watercolors, and prints are intricate abstract interweavings of surrealistic and almostrecognizable shapes and forms — mysterious animals and the obscure, floating iconographies of a gentle dream. His works are arabesques of pattern, rhythm and endlessly curious expressions of a uniquely open imagination. With a Master of Arts degree in painting from the University of Maryland, Tom Green has become one of Washington, DC's most respected artists and teachers. He currently teaches at Washington's Corcoran School of Art and serves as a board member for the Washington Project for the Arts.

Arlan Huang

Lower East Side Printshop, Special Editions Program, 1989

The New York Experimental Glass Workshop



Arlan Huang was born in 1948 in Bangor, Maine. At age two, he moved with his parents to the Asian community in San Francisco. Although a fourth-generation American, Huang has identified himself strongly with his Asian roots. Working with family photographs, Huang has been able to visually engage his heritage. As an act of personal affirmation and historical documentation, Huang incorporates his family's portraits and Asian figures into his paintings and computer color laser printing. Huang received his Bachelor of Fine Arts degree from The Pratt Institute in Brooklyn, New York after studying at the City College of San Francisco and the San Francisco Art Institute. He lives in New York City and has been awarded several one and two-year artist residency projects.

Margo Humphrey was born in 1942 in Oakland, California. Since grade school, Humphrey has been making self-portraits expressive of her relationships and experiences in life as an African-American woman. Humphrey received her Bachelor of Fine Arts degree in painting and printmaking at the California College of Arts and Crafts, Oakland, California and a Master of Fine Arts in printmaking at Stanford University, Palo Alto, California. She currently teaches lithography at the University of Maryland, College Park, Maryland. Humphrey was recently included in Gathered Visions, a show of work by African-American women at the Anacostia Museum in Washington, DC.



Margo Humphrey

The Rutgers Center for Innovative Printmaking, National Printmaking Fellow

Rick Hungerford was born in 1956 in Iowa City, Iowa. Hungerford's area of expertise is in large-scale paper-pulp painting. He has been experimenting with a layering process to give his pulp-painted images a quality that strikingly resembles photographs and prints. The content of Hungerford's work reflects his sensitivity to world conflict, social and political unrest, as seen in his 1991 series Homecoming. His simple, arresting human forms are reminiscent of primitive petroglyphs. Hungerford earned his Bachelor of Fine Arts from the University of Hawaii, in Honolulu, and his Master of Fine Arts from the University of Illinois, Champaign. After living in Chicago, Hungerford returned to lowa, his home base, from which he takes road trips throughout the year to teach and lecture at colleges and workshops.



Rick Hungerford

Pyramid Atlantic, Guest Master Papermaker and Instructor, 1991

William Jung

Lower East Side Printshop, Special Editions Program, 1990



William Jung was born in 1955 in Hong Kong. Jung is an Asian-American raised in New York City who longs to integrate his innate ethnic characteristics with the cultural diversity that surrounds his city life. His use of symbolic imagery and Chinese mythological references narrate his quest for a stronger identification with his Asian heritage. The haunted visions of peeled skin, masks, skeletons, and body parts in Jung's self-portraits expose his struggles with his ethnic identity. In 1983 Jung curated Melting Pot: Works on Paper from the Henry St. Settlement. Jung has exhibited work in group shows thematically resonant of his own humanistic concerns and personal cultural quest. Jung studied with the Whitney Museum arts program and at the Art Students League. He received his Bachelor of Fine Arts from the Cooper Union for the Advancement of Science and Art.

Lois Lane

The Print Club of Philadelphia:

Corridor Press, funded with grants from The Pew Charitable Trusts and The National Endowment for the Arts

The Tsuka-Guchi Atelier



Lois Lane was born in 1948 in Philadelphia, Pennsylvania. Her reputation as a painter grew from her association with the "New Image" painters of the 70s, whose representational imagery was deliberately juxtaposed with abstract forms in privatelyfocused narrative compositions. She continues to develop a painterly and layered style that accentuates her sense of chance and improbability in the placement of her symbolically charged images. One of the more prominent women artists to receive serious attention in the last decade, Lane serves as an important established rolemodel for aspiring women artists. She studied at the Yale University Summer School of Music and Art, earned her Bachelor of Fine Arts from the Philadelphia College of Art, and her Master of Fine Arts from the Yale University School of Art and Architecture.

James Lavadour was born in 1951 in Cayuse, Oregon. His brilliant earth-toned landscape paintings and prints are symbolic descriptions of his waking visions. Since birth, Lavadour, who is half Walla Walla Indian, has lived on the Umatilla Indian Reservation in northeastern Oregon. His walks through the Blue Mountains inspire his spiritual energy to conjure, dream and recollect, and his desire to paint and render. His paintings, as he describes them, begin as pure abstraction, becoming representational and sometimes figural, but always suggestive of the vast mysterious openings and closures found in nature. Lavadour has exhibited extensively in the western states and is represented in several major collections.



James Lavadour

The Rutgers Center for Innovative Printmaking, National Printmaking Fellow

Robert Longo was born in 1953 in Brooklyn, New York. Longo creates an art of disjunction and confrontation with images derived from popular culture in dramatic compositions where often-obscure narratives suggest claustrophobic, violent, or apocalyptic themes. Longo, a New York musician, filmmaker, and artist, often employs assistant artisans to execute his artworks, overseeing production as a director would rehearse a play, choosing the lighting, the characters, and the action best suited to the "theater" he is creating in the form of silk-screened prints, charcoal drawings, or whole sculptures. Longo earned his Bachelor of Fine Arts degree from the State University College, New York. His work is included in major art collections throughout the world, from the Museum of Modern Art in New York to the Tate Gallery in London.



Robert Longo

Lower East Side Printshop

Winifred Lutz

The Print Club of Philadelphia:

Corridor Press, funded with grants from The Pew Charitable Trusts, William Penn Foundation and ARCO Chemical Company



Winifred Lutz was born in 1942 in Brooklyn, New York. Lutz designs and collaboratively builds indoor and outdoor installation pieces that range from lightweight paper constructs to dense grass and stone gardens and formidable nine-ton slate indoor pyramids. These works, including her structural wall pieces, such as The Parity Symmetry Series, function both as explorations of physical phenomena and aesthetic environments. Lutz completed a recent room installation, Floor to Ceiling/Surface to Edge/Vista at the Cranbrook Academy of Art, Bloomfield Hills, Michigan, where she earned her Master of Fine Arts in sculpture and printmaking. Keeping an extensive schedule of teaching, lecturing and exhibiting, Lutz is currently a Professor of Sculpture at the Tyler School of Art, Temple University, in Philadelphia, Pennsylvania.

Yong Soon Min

The Rutgers Center for Innovative Printmaking, National Printmaking Fellow



Yong Soon Min was born in 1953 in South Korea. Like many of the first and second generation artists in Crossing Over Changing Places, Yong Soon Min's work is about the immigration experience. Coming from a village south of Seoul, Korea, Min recounts her story as an immigrant in mixed-media collage, wall panels and installations that often include personal photographs of her family. Issues of genealogy, identity and integration are central to her work. Between the years 1975 and 1979, Min studied at the University of California, Berkeley, receiving Bachelor of Arts, Master of Arts and Master of Fine Arts degrees. She subsequently participated in the Whitney Museum Independent Study Program in New York City. Min has been living in Brooklyn, New York for the past decade, exhibiting extensively in area galleries, and she is also active as a lecturer and teacher.

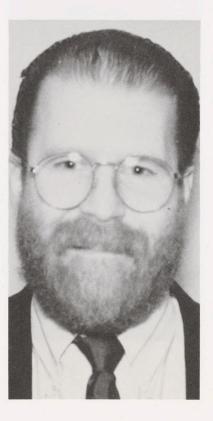
Tom Nakashima was born in 1941 in Seattle, Washington. Nakashima's use of insistently powerful personal iconography painted in luminous, royal colors is expressive of his philosophy that art is sacred, that the act of artmaking is itself a ritual and its meaning sanctified. Some of his imagery is subject to an openly symbolic interpretation, while other images speak specifically of an attachment to and exploration of his Japanese-American heritage. Nakashima earned Master of Arts and Master of Fine Arts degrees at Indiana's Notre Dame University, which led him immediately into a teaching career in painting and printmaking. He has been a professor of painting at the Catholic University, Washington, DC, for twelve years. He is at the same time a student of Japanese language and art. In 1991 he received an award from the mayor of Washington for his special contribution to the city's culture.

Born in 1957 in New Iberia, Louisiana, Washington DC artist Lawley Paisley-Jones works like a photographer, sensitive to timing, pause, motion, mood and reflection. He creates his images by projecting selected film-stills or computer-digitized photographs onto panels and then tracing them with paint. Sometimes incongruous and often vulnerable, his images function as haunting cameos of late-twentieth-century life. Paisley-Jones studied chemical engineering at the University of Tulsa in Oklahoma and at Rice University, Houston, Texas. A serious art student, however, he later earned his Bachelor of Fine Arts at the Corcoran School of Art in Washington, DC and has since been exhibited in Washington and throughout the northeast.



Tom Nakashima

Pyramid Atlantic, Glen Eagles Foundation Artist-in-Residence, 1990-91



Lawley Paisley-Jones

Pyramid Atlantic, Maryland State Arts Council, Special Projects Funding

Kenneth Polinskie

Pyramid Atlantic



Ken Polinskie was born in 1952 in New York City. The subjects of his paper-pulp paintings lean toward the domestic. Brightly colored toys, fruits, or vases are angled and locked into each other, often on a patterned background. His tendency is to merge one object or idea with another. Polinskie's works are like riddles, where the exaggerated image is merely a clue to its more mysterious symbolic meaning. Polinskie began his studies in art at the High School of Art and Design in New York City, and continued at New York's Art Students League and the School of the Visual Arts. Much of his time is spent lecturing and leading workshops in hand papermaking.

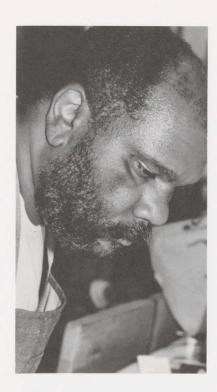
Susan Rostow

Lower East Side Printshop, Artistic Director and Master Printer



Susan Rostow was born in 1953 in Brooklyn, New York. She is the Master Printer at the Lower East Side Printshop in New York City. She studied at the Pacific Northwest College of Art, Portland, Oregon, the Moore College of Art, Philadelphia, Pennsylvania and the Philadelphia College of Art. In addition to collaborating as Master Printer at the Lower East Side Printshop, Rostow makes her own prints and artists' books, and she was granted a Visiting Artist Residency at the State University of New York, Albany in 1991. Her works particularly her artists' books — have been exhibited in a number of solo and group exhibitions and she is represented in major state collections for New York State, Nebraska, Washington and Pennsylvania.

Juan Sanchez, of black and Puerto-Rican descent, was born in 1954 in Brooklyn, New York. "Nu Yorican" Sanchez works with a politically active intent. He combines his painted canvases with photography, text, and found flat fragments. His work is symbolically oriented, using images and sacred objects of Taino or indigenous Puerto Rican culture. Sanchez arranges his various collage elements in a visually advancing and receding dance, so that their contents collaborate and interweave. Sanchez earned his Bachelor of Fine Arts degree at The Cooper Union for the Advancement of Science and Art in New York City and his Master of Fine Arts from Rutgers University's Mason Gross School of the Arts in New Brunswick, New Jersey. He is an active voice in the artists' community.



Juan Sanchez

The Rutgers Center for Innovative Printmaking, Invited Artist

Lower East Side Printshop, Special Editions Program,

Miriam Schaer was born in 1956 in Buffalo, New York. As a book artist and printer Schaer documents the ordinary activities and elements of daily life, traditional domestic roles and fashion. In an ironic tone. Schaer dramatizes the confines of the conventional female role using oversized and repeated images such as irons, women's undergarments and kitchenware. Her work resembles pop art, where humor carries a more serious social subtext. In 1992, she had a one-person show, Miriam Schaer: Books and Prints, at the Harper Collins Gallery, New York City. Schaer received her Bachelor of Fine Arts degree from the Philadelphia College of Art and has since studied at Boston University, the School of Visual Arts, and the Center for Book Arts in New York City.



Miriam Schaer

Lower East Side Printshop, Special Editions Program, 1989-90 and Resident Artist, 1991

Miriam Schapiro

The Rutgers Center for Innovative Printmaking, Invited Artist



Miriam Schapiro was born in 1923 in Toronto, Ontario, Canada. Schapiro's art has changed in style and subject matter throughout her long career, but it has consistently engaged vital aspects of feminist thinking. In her early work, she painted eggs, shrines, and yonic shapes that evolved into her pattern-paintings of the '70s and more recently into her collaborative series. Before entering Hunter College, New York, Schapiro studied at New York's Museum of Modern Art. She earned a Bachelor of Arts, a Master of Arts and a Master of Fine Arts from the University of Iowa, Iowa City. In 1971 she co-founded and co-directed with artist-writer Judy Chicago, the Feminist Art Program at the California Institute of Arts in Visalia, California.

Joyce J. Scott

Pyramid Atlantic, Pyramid/Mid Atlantic Arts Foundation Artist-in-Residence, 1987-88

The Rutgers Center for Innovative Printmaking, National Printmaking Fellow, 1991



Joyce Scott was born in 1948 in Baltimore, Maryland. Scott works mainly with beads, which she has experimentally incorporated into handmade-paper pieces. Her deceptively decorative weavings recall and transform traditional icons and mythologies that reflect contemporary issues. The problems of race and women's social and political struggles are boldly addressed in her work. To this native of Baltimore, learning the art of quilting from her mother and grandparents was an invitation to the life of an artist. Scott's work exemplifies how an indigenous cultural craft-tradition can be vitally carried forward into an advanced contemporary art. After earning her Bachelor of Fine Arts at the Maryland College of Art in Baltimore, Scott went to San Miguel d'Allende, Mexico to study at the Instituto Allende, where she earned her Master of Fine Arts in crafts.

Timothy Sheesley was born in 1955 in Columbus, Ohio. Sheesley founded Corridor Press in Philadelphia, Pennsylvania in 1984, where he engages in artist/printer collaborations while continuing to develop his own art. Sheesley is also the president of Maryland Litho Stones, Inc., a litho stone importing business. Sheesley earned his Master of Fine Arts degree from the Tyler School of Art, Philadelphia, Pennsylvania; a Tamarind Master Printer Certificate from the Tamarind Institute, Albuquerque, New Mexico; and a Bachelor of Arts from the State University of New York in Oneonta. He received an Award of Excellence from the Abington Art Center, Abington, Pennsylvania and has had a one-person show at Temple University in Philadelphia.



Timothy P. Sheesley

Corridor Press,

Director and Master Printer

Clarissa Sligh was born in 1939 in Washington, DC. Sligh has developed an artistic style that channels a deeply rooted involvement in a personal battle against racism. Sligh's collages are a combination of handwritten text, prints and photographs. Her photos of black families and children and domestic events form a visual narrative art that explores the role of myth and memory in a search for truths about racism and societal stereotypes. Sligh also works in contemporary artist-book form and roomsized installations. She has studied photography, painting and film, following a dramatic change from a successful career in finance and computer science and a Master's degree in business from the University of Pennsylvania in Philadelphia.



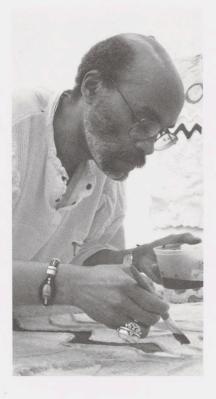
Clarissa T. Sligh

Lower East Side Printshop, Special Editions Program, 1988 and New York State Arts Council Residency,

Pyramid Atlantic, Pyramid/Mid Atlantic Arts Foundation Artist-in-Residence, 1991

Edgar H. Sorrells-Adewale

Pyramid Atlantic, Morris and Gwendolyn Cafritz Artist-in-Residence, 1991



Edgar Sorrells-Adewale was born in 1936 in Philadelphia, Pennsylvania. His wall hangings and installations consist of sculpted handmade paper and found objects. Adewale combines his assortment of feathers, beads, bells and other objects with hand-produced masks and human forms creating altarpieces, ceremonial spaces, and god-like figures. His work is expressive of his own unique African-American iconography that invokes the art, religious practices and customs of indigenous African cultures. Sorrells-Adewale earned a Bachelor of Science from Morgan State College, a Master of Fine Arts degree in painting and drawing from Pennsylvania State University, and studied the history of art at Howard University. He teaches at Howard University, Washington, DC.

Nancy Spero

Lower East Side Printshop



Nancy Spero was born in 1926 in Cleveland, Ohio. Spero's art celebrates socially relevant feminine archetypes, as expressed in gesture, ritual and symbol. Her female figures evoke passion, creativity, play, self-abandonment and self-empowerment in media ranging from frescoes to prints. Spero's figures, ascetic in style, are usually small in size and staccatoed along a wall or full room. While living in Chicago, Spero has developed an art that is profoundly political in content, unabashedly raising issues concerning the social inhibitors that contribute to the desperate nature of the late twentieth century. Spero has a Bachelor of Fine Arts degree from the Art Institute of Chicago and she has studied at the Atelier André Lhote and Ecole des Beaux-Arts, Paris.

Art Spiegelman was born in 1948 in Stockholm, Sweden. Spiegelman is known for his two-volume comic book, Maus, about a Polish lewish family during the Holocaust. His comics go beyond the scope of popular comic strips because of their historical content, social commentary and artistic quality. His comic realism does not stylize horror but brings the unpleasant truths of the human condition forward in an unexpectedly familiar vernacular expression. Spiegelman worked within the underground comic scenes in New York and San Francisco and co-founded Raw with his wife. Francoise Mouly. Spiegelman has taught the history and aesthetics of comics at the School of Visual Arts in New York City. He has been living in New York since the 1960s. In 1992 Spiegelman received a Pulitzer Prize for Literature.



Art Spiegelman

The Print Club of Philadelphia:

Corridor Press, funded with grants from The Pew Charitable Trusts, William Penn Foundation, Mid-Atlantic Arts Foundation, The National Endowment for the Arts, Strauss Foundation and ARCO Chemical Company

Chrysanne Stathacos was born in 1951 in Buffalo, New York. Her paintings and printcollages reflect the physical impermanence of theater, dance and music. Her unusual and lurid pieces often include chunks of hair, leaves, ivy, plumes and other organic substances. Challenging mortality, Stathacos attempts to make immortal her natural elements by setting them into obdurate materials such as marble, plastic or metal, immersing them in oil paint on paper and canvas, or printing their impressions. Also a book artist, Stathacos is represented in several prestigious collections, including the Museum of Modern Art in New York City, the Albright Knox Art Gallery, Buffalo, New York, and Franklin Furnace in New York City. Stathacos lived in Toronto, Canada and received her Bachelor of Fine Arts degree from York University there before she moved to New York City in 1981.



Chrysanne Stathacos

Lower East Side Printshop, Special Editions Program, 1988 and Resident Artist, 1991

Anya K. Szykitka

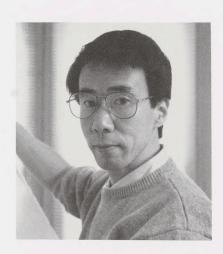
The Rutgers Center for Innovative Printmaking



Anya K. Szykitka was born in 1961 in New York City. As a staff printer at The Rutgers Center For Innovative Printmaking she has had the opportunity to work on artist/printer collaboration projects, including those of James Brown and Nadine DeLawrence. She earned a Tamarind Master Printer Certificate from the Tamarind Institute, Albuquerque, New Mexico, and a Bachelor of Fine Arts degree at the University of Wisconsin, in River Falls, Wisconsin.

Shigémitsu Tsukaguchi

Tsuka-Guchi Atelier, Director and Master Printer



Shigémitsu Tsukaguchi (Shigé) was born in 1950 in Chiba, Japan. Tsukaguchi learned traditional Japanese printmaking, particularly Ukiyo-e woodblock printing, as an apprentice to Hanbei Ohkura, 4th, Master of Ukiyo-e, and as a student in graphic arts at the Salesian Technical College. He came to the United States in 1979 and in 1982 founded the Tsuka-Guchi Atelier in Philadelphia, Pennsylvania where he works on his own art and engages in artist collaborations.

panel discussions

In order to articulate the variety of individuals and collaborative relationships represented in *Crossing Over Changing Places*, a number of artists, master printers, shop directors and a master papermaker were invited to participate in two informal panel discussions at The Print Club in Philadelphia on the day after the opening of its exhibition Selections from *Crossing Over Changing Places*. The morning panel included representative artists, master printers and other collaborators and the afternoon session included one of the founding project-directors of The Print Club's Artist-in-Residence Series and the directors of four of the organizations represented in the exhibition. Edited transcriptions of both conversations follow.

collaborators' panel

Jane M. Farmer curator, project director and panel moderator

Arlan Huang artist, New York
collaborated with Susan Rostow at Lower East Side Printshop
and John Brekke, New York Experimental Glass Workshop
William Jung artist, New York
collaborated with Susan Rostow at Lower East Side Printshop
Susan Rostow artist and master printer, New York
Lower East Side Printshop

Miriam Schapiro artist, New York
collaborated with Eileen M. Foti at Rutgers
Margo Humphrey artist, Washington, DC
collaborated with Eileen M. Foti at Rutgers
Eileen M. Foti artist and master printer, Rutgers, New Brunswick
collaborated with Miriam Schapiro, Margo Humphrey,
and other artists not on the panel

Bilgé Friedlaender artist, Philadelphia collaborated with Helen C. Frederick of Pyramid Atlantic and with Cindi R. Ettinger of The Ettinger Studio **Cindi R. Ettinger** artist and master printer, Philadelphia The Ettinger Studio

Winifred Lutz artist, Philadelphia collaborated with Timothy Sheesley
Timothy P. Sheesley artist and master printer, Philadelphia Corridor Press

Shigémitsu Tsukaguchi artist and master printer, Philadelphia Tsuka-Guchi Atelier

Ke Francis artist, Tupelo, Mississippi collaborated with Helen C. Frederick at Pyramid Atlantic Helen C. Frederick artist and master papermaker, Riverdale, MD Pyramid Atlantic

Jane Farmer When I began to think about this exhibition and its catalogue, I realized it would be far preferable to hear directly from the participants about the collaborative process, how the individual relationships and specific collaborative pairings worked. I am most interested in discussing today the fact that you as artists are working in other places on your own, and yet I feel there is a unique quality to the work in this exhibition. I'd like to try to get at what it is about the collaborative process at these shops and in your particular experiences that generates this special energy. In addition, I hope we can all increase our understanding of each of your individual situations: how the collaboration worked, what the process was and how you worked out your particular project. As I talk to different artists, I am reminded that each situation is very different. I am sure that those printers who worked with many artists can assert to that variety as well. I want to start at the beginning of the collaborative experience with the question: "Once it's finally been arranged, how do you begin working together?" So, beginning with Susan Rostow, how do you start? How do you decide — in a shop such as the Lower East Side Printshop that offers several different media — which medium an artist is going to work in? How do you start mapping out the project?

collaborate see glossary

Susan Rostow I work with about ten artists a year, and every situation is very different. I usually start out showing the artists' work that has been done in the past and I also look very closely at the work of each artist. I visit their studios, look at their paintings or sculpture, and try to make a connection between the processes of printmaking and what the artists are already doing. At the printshop I show the artists a variety of completed projects and introduce them to what the process is — not only the finished product, but the process. Sometimes the artists come to classes at the printshop. They see students doing similar projects and look at their plates and how they are made. Generally, I am guided by what the artists respond to and by which methods they feel most comfortable working with. Sometimes they try a particular method and it's not as successful as they would like, so they move on and do a couple of small things. Sometimes the artists are ready to go and they respond to any and every technique. Basically they choose what they feel comfortable with. I really encourage them to explore and not to worry about the technical problems. Some artists work with me every day and others I just see once in a while, in which case the project can go on for a year. If this happens, I advise the artists throughout the process but they do the projects on their own.

Susan Rostow at Lower East Side Printshop

Jane Farmer So there is a range of possibilities in terms of your actual involvement too. Does that change depending on the artist or on the funding?

Susan Rostow Well, it depends on what the artist chooses to do. I try to be

monotype 🖾 silkscreen print 🖾

plate 🖾

soft ground

flexible. If they need a year, they needn't think they can't have a year, but if they are going to do that it means that they will need to work more independently. If they need me to print with them, I'm available. If they want to make monotypes, then there is not as much need for a printer. If they're making silkscreen-prints, they absolutely need to have assistance throughout the whole process. Most of the artists have very little experience in printmaking. When I worked with Arlan Huang, we did his plates together. We did the screen-prints first, then we made his soft-ground plates that he printed on top. Basically we printed together for one day and he then printed the rest of the edition himself.

Arlan Huang I didn't want to get bogged down on technique so we went with two silkscreens, a process that I knew well, and soft ground — that was a new medium for me. And we took whatever mistakes came. Once Susan tutored me on the process, it was up to me to roll out an edition within a given time period.

Susan Rostow He worked out a schedule, and it took, what, months . . . ?

Arlan Huang Months! Susan was there to encourage and either give hints on making it easier or guffaw over my bumbling style. By then we had become pretty good friends; the laughter and stories were staples to our relationship. The print became the vehicle for developing our friendship.

Susan Rostow He used to come while I was working around the shop, so if he had any problems I was present. A lot of artists actually work this way. There are also artists with whom I work the entire time, especially if it's a screen-printing project. We have twenty artists who also use the space independently and we teach classes. All of this happens in only fourteen-hundred square feet! The printshop has three presses and it's really quite small.

Jane Farmer It's very efficient.

Susan Rostow Very efficient. The shop is active twenty-four hours a day, seven days a week. What we try to promote with the special-edition artists is experimentation. Since we don't offer large-editioning services we really want the artists to explore new processes rather than produce a large quantity of prints. When Clarissa Sligh and I printed her book What's Happening with Momma, we worked in a darkroom facility that was also shared by many students. Because the book was a brown print, a photographic process using silver, it was very difficult to edition. I went nuts trying to keep the darkroom sterile. Ultimately we decided that this process was too complicated to edition her book, so we only printed about ten of them. She used this print as an exploration for a larger edition. She later applied to the Women's Studio Workshop in Rosendale, New York where they actually printed the larger edition. In Rosendale they decided to edition the book using screen-printing. They mixed up a brown ink that was very similar to the brown photo-print. Accordingly, they were able to do a large edition, which we weren't as equipped to do. But our experiment was a good opportunity for her to work out ideas.

edition 🕭

We used that project — as we do this program — for artists to explore either monotyping or special types of combinations of printing. It's more experimental and exploratory than the standard publishing situation in which artists drop off the work and the printer makes a hundred prints of it. Our program is individualized.

Jane Farmer William, from your point of view, when you started this collaboration, did you come with a particular image of printmaking or with your favorite medium in mind, or did that evolve afterwards?

William Jung Well, I came with a total misconception. I was thinking, "I'm an artist." So, I was going to go work with that printer, and I was going to say, "Here, print this." Well, no way. It was an education for me. I started by taking a class with Susan in her minority workshop. I was exposed to the various techniques of etching, silk-screening, monotyping and collagraph. It's a six-week course and just about every week was a different technique. I really couldn't get into it; I just got a touch and a chance to experiment and see what was exciting — possible. Most painters that I've spoken to worry because there is so much technical stuff that seems to stand in the way. They ask, "How do I translate what I do in painting, my art, to the printmaking medium?" And a lot of people never quite make that jump because it's too frustrating. We're so used to just picking up the brush and knowing what we want to do. In printmaking there are many steps involved, often without an immediate response from the medium; therefore people shy away from it. They don't quite get over the initial hump. Once you get over the hump, then suddenly it's very exciting.

etching 🖾 collagraph 🖾

printmaking 🖾

Jane Farmer It does require a different kind of thinking to be able to visualize the end product during the various stages.

William Jung Exactly. So in my case, I got some exposure to it. I had always wanted to try monotypes, because I'd heard that for a painter it is the closest print medium to painting and yet no one had ever shown it to me. I was curious. I know how to paint but someone who knows monotypes had to guide me through it. So I went through this with Susan and found it's very frustrating. There is give-and-take there. I have a certain idea and she can help facilitate. You really need to go through the process to see how it comes out. A lot of times accidental effects happen and artists say "That's wonderful!" but printmakers know you can't do that in an edition. So I enjoyed the monotypes. It took a long time for me to feel comfortable. After I got into it, it was exciting and that's what maintained my interest. It was so exciting because I wasn't in as much control as I was used to.

Susan Rostow and William Jung at Lower East Side Printshop

In printmaking there are a lot of exciting processes. I am starting to see things that are possibilities that are going to go back into my painting. Even now as I see the show, I am getting excited. I am starting to see other people's works and I see how they manipulate. I look at other peoples' monotypes and monoprints and I say, "I haven't tried that!"

monoprint 🖾

Jane Farmer The sequential, the serial possibilities seem wonderful for your work and for your imagery too. For example, your series *Brother We're In This*

Together works beautifully.

William Jung Yes, and you can see in those prints that I was fumbling around with the techniques and each subsequent step improved. Those are the first monotypes I ever made; I didn't know what was going to happen. So that was exciting; it was like exploring. I learned something from the first print, so I put that in my second print, and so forth. I enjoyed the sequence because it helps to tell the story. The original event that sparked the image for Brother, We're In This Together was in New York. There was a white-hot issue concerning a Korean grocery store. There was a big conflict and it was dragging on and on. I was really involved just because it was in all the papers and on the news; and then it began to show up in my work. I felt that I just had to do something, to make a statement about the situation. It also implies conflict in the Middle East . . .

Jane Farmer Oh exactly, that's why I think it's such a wonderful print to send anywhere in the world today. It summarizes so many situations.

William Jung So it was the combination of the ideas that really got me excited and animated. The monotype for me is the most direct way to work. I tried silk-screening and other processes. The type of painting that I do is very straightforward; I work very directly with my material. The monotype process allowed me to work right on plexiglass, pretty much painting on it and transferring it over and doing offset printing. I was getting excited because images were coming out and the medium was telling me things. The medium was exciting to me, the message was exciting to pull together.

Jane Farmer William, that excitement is transmitted to the viewer as well. Arlan, you too are a painter. How did you arrive at selecting the process that you chose?

Arlan Huang Right from the start Susan and I placed the emphasis on experimentation. We used techniques that lent themselves to my painting temperament. Because I like various textures and layers, we tried silk-screening the same screen twice but pinwheeling the screen and using a different density of ink the second time.

When I enter into collaborations, I bring my mural experience into it and what I hold dearest is the relationship with my collaborators. Even though the artwork, when it is done, has a life of its own, for me it really becomes the proof or evidence of that relationship.

Jane Farmer Can you tell us a little bit about the *Smooth Stones* series, the stories from your grandfather and how they work in terms similar to Miriam Schapiro's "collaboration" with Frida Kahlo? You are collaborating with your grandfather in a sense, certainly with your memories of your grandfather.

Arlan Huang For many years now my work has been centered around relationships and how memory and context shape these relationships. About five

offset printing

Arlan Huang and Susan Rostow at Lower East Side Printshop years ago I embarked upon a project that drew on the relationship between my grandfather and me. It is the context for the *Smooth Stones* series. The stones have come to symbolize our relationship in particular; and in general they've become a symbol of strength for the long view of life.

Jane Farmer Was the *Smooth Stones* print at the Lower East Side Printshop the first image that you did? Had you done paintings first?

Arlan Huang Oh yes, I've been doing paintings and works on paper for a few years. Recently I created an installation including artifacts, old photos, real stones and works on paper. This installation made it clear that I needed to push *Smooth Stones* into three dimensions.

Jane Farmer And then you went on to the glass workshop as a result of your collaboration with Susan?

Arlan Huang Working with Susan gave me the confidence to approach another friend, John Brekke, with my new project. John had been encouraging me to apply to the New York Experimental Glass Workshop for a fellowship for a few years, but I never knew what project I could approach through glass. Now I needed something you could hold in your hand, something that would be heavy like lead yet be light-giving, opaque yet transparent, and that would convey time. Of course glass became the ideal medium.

I received the grant and it just turned out to be the most amazing experience in my art life. It was alchemy. Glass is the most seductive medium I have ever worked in, and the hottest. Collaborating with John has not only deepened our relationship but has widened my perspective on seeing art.

Bilgé Friedlaender Is it possible for us to hear the story of your grandfather?

Arlan Huang My grandfather often spoke of his childhood memories of China. One story would skew from mud-colored streams to giant carp to the latrine to the dreaded water-snakes and finally to smooth stones. "Not too smooth but a little rough . . . oh 'bout so big," he would say. His story would go on and on, ending with "tomorrow I'll continue with part two." Shopping in Chinatown was one of my favorite activities with him. He'd lecture me on how to find the best half pound of water chestnuts out of a fifty-pound pile. I've been collecting rocks, stones and minerals since I was a kid. They hold a very important spot in my heart. Now I make glass stones.

Jane Farmer The origins of both the print and glass stones are fascinating. But now I'd like to focus on Miriam and Eileen and your collaboration at Rutgers. Eileen you've worked with more artists in this show than any other printer. Can you speak about the process of shifting gears, how it works for you to establish a rapport with each different artist?

Eileen Foti Our shop situation is a little bit different from Susan's. An artist

Eileen Foti and Miriam Schapiro at Rutgers Center for Innovative Printmaking

lithograph 🖾 chine collé 🖄

woodcut 🖾

collage 🖾

comes for a set amount of time, usually a week. So every project you see here was conceived and proofed in a week. When you know that you have a week to work, you have to try to get inside the artist's head over the phone or through letters or however you can, before they come, so that you start with a game plan. The artists I work with are so diverse. The six in this show are completely different, the imagery is different, the way they work is different and their personalities are different. So, one thing that I always try to do is to talk to them before they come and to have everybody come in with some kind of a line-sketch, a road map they could go by to start with. From one basic line-sketch they could then take off and do whatever they do. Some artists work spontaneously, as they go along. That can be kind of scary for a printer. Accidents can be wonderful, but when you're trying to plan out a seven-color lithograph with gold leaf and chine collé, accidents really don't fit into the plan too well. You really have to sit down and look the artist in the face and talk about what it is that you think they should do and what they want to do and find the best medium. I've always found that the choice of medium is fairly apparent. We never have to labor over whether it should be a woodcut or a lithograph or whatever; because once we start talking about the idea it becomes obvious. Sometimes I work with artists who have done it all, and of course we have worked with artists who have never made a print. In such a case it takes a little bit more of me looking at their work or trying to get into their head.

Sometimes if an artist has done printmaking before, they want to try something totally different. I have been doing a lot of combined media (not so much with the prints that are in this show), but we've been working in our shop with a lot of woodcut, litho and collage. It seems that these prints have been created with more and more layers — you know, glue on everything but the kitchen sink. That's what happened with Miriam. I knew that her working completely two-dimensionally would be impossible. In her paintings, collages and cut-outs, she has always layered one thing on top of another and fabric is such an important element. When we started the print and she was drawing the plates, we realized that we needed to build up the surfaces. That realization led us to the garment district where we routed through yards and yards of fabric in lots of different warehouses until Miriam found exactly the right fabric that would work for Frida and Me. We ended up using real fabric on the skirt; but in the background area the scale of the floral pattern she had picked was wrong for the print; so we moved into the color-xerox idea. We could enlarge or shrink the flower but still be able to use that same fabric design because the flower pattern was right.

Jane Farmer Miriam, tell us more about the *Frida* series and your first collaboration with Frida Kahlo.

Miriam Schapiro I want to talk about my collaboration with Eileen first. There is a lot of emphasis in this country, maybe other countries as well, on being independent. You push your little kids to become as independent as possible. In many ways I have found myself to be a person with many sides and, yes, I have my independent side. But I acknowledge it: I was totally dependent on Eileen for making this work. At first, I thought our collaboration wouldn't work because we're both very passionate, intense, involved with working too much and we're



Eileen Foti and Yung Soon Min at The Rutgers Center for Innovative Printmaking

both involved in labor-intensive work. But I soon understood that the chemistry would be fine. [Turning to Arlan Huang] I was very interested in what you had to say about them because that's something men don't acknowledge easily, that they're interested or want to talk about relationships, whereas women find it easier to talk about them; and I am very interested in relationships. So I'm very interested in the relationship between Frida and me; but I am also interested in the relationship between Eileen and me. I think that in order to have a good rapport with my printer I have to bring to that relationship the same qualities or involvements that I bring to the relationship with my husband, my good friends or my family. It's a matter of trust. That's very hard for people. Then, after trust, you have to love. You have to feel good about what you're going to do. This is a very shaky experience: to begin to do something, where in your own heart and

mind you feel you have no credibility, because you haven't done as much as the printer has done. You haven't worked with those materials, been immersed in a shop, smelled those kinds of smells. So sure, you feel scared. Therefore, the issues of trust and love are very important. I got myself to the place where these feelings were in operation. Then I could work and I could think, with the dependency factor of the printer at every turn explaining this is how it will work. It's very intellectual, that point. The technique of printmaking is extremely intellectual.

Jane Farmer And requires a unique type of visualization.

Miriam Schapiro Yes, and it has to be inspiring. I attribute the success of this print to my printer, to Eileen. I think that she was able to engender an experience that made me comfortable and made it work. It is a very complex print. What I brought to the task was the conceptualization of the print and the knowledge of fabrics that I have been working with for a very long time. At the beginning Eileen had to trust me that such a great expanse of fabric would work. I knew it would work because I had a working principle that involved making a labor-intensive pattern over which the fabric was glued. The duality of the geometry underneath the fabric and the flowers glued on top often works. And it did work in our print. I think Eileen learned something too.

My collaboration with Frida has to do with my own politics, namely that I believe very strongly that women have been omitted from the history of art. As I was growing up I couldn't look over my shoulder and see any female. I didn't know then that Artemesia Gentileschi existed in the seventeenth century so I couldn't look over and see any correspondent parallels to the great masters. I was trained in the way of the great masters, who are men. I made a search for myself — to go through history. I made it a principle to have imaginary collaborations, like Arlan Huang had with his grandfather. I have mine with Sonia Delaunay, with Mary Cassatt, with Berthe Morisot, and finally with Frida Kahlo. Frida had a lot in her life that I have in my life. I try to keep entwining and combining that sameness and what it is that is different between us. That's the politics of the collaboration. I never underestimate Kahlo's aesthetic drive. I love the guts of her work, that is, to take the intimacy of a woman's life and make it evident; but I myself work differently from Frida. So what brings Frida and me together is that we are both strong enough to do the things that no one has ever done before or to say the things that people don't usually say. She says it in her way and I say it in my way and that joined us. So those are my two collaborations.

Jane Farmer That's wonderful. Thank you for sharing them. Margo, your print is also very complex. I wonder if you could talk about starting with an image that is already complex and working with Eileen to translate it into a print. What are some of the things that evolved? We talked a little last night about how you started with a drawing that had already been exhibited.

Margo Humphrey I am going to start back a little further to bring you up to date on how I came to do this work. I started becoming interested in self-portraits many years ago. From time to time I have drawn a self-portrait as a gift to myself.

After completing my undergraduate work at the California College of Arts and Crafts in Oakland, California, I attended Stanford University in Palo Alto, California, and had the opportunity to work with one of the premier printmakers, Nathan Oliveira. He taught me a great deal about personal introspection as an element of content. I then enrolled at Cal State. There I made a small self-portrait called *Many Wild Beasts Inside*. It seems that every four or five years I have done another self-portrait, without an awareness of this pattern. The self-portraits reflect my changing self-perceptions.

Eileen Foti and Margo Humphrey at Rutgers Center for Innovative Printmaking

I decided to return to the portrait idea, this time looking for a vehicle of visual context with a broader perspective. I collected photographs over a period of three years. The particular photograph that engendered the idea was a photograph of a woman with a veil on her hat, covering her face. It reminded me of myself as a child on Sundays getting out of church and seeing women with veils of beautiful patterns that accented their faces. I remember seeing lips moving and not hearing the words because of the veil. Another year passed and I saw another photograph of a woman with prayers written on her face. That imagery was very poignant for me as I was at a critical time in my life. Subsequently searching for an image, I felt all of these things begin to layer and feed into a visual context that started to become a portrait. At that time I saw a stereotypical waitress at the lunch counter, with the big rosette napkin, the pencil, and the order pad. I looked at her to order a cup of coffee; she saw me, but she didn't see me. Her mind was somewhere else, dealing with the events that made up her life. The instant I looked at her face, I had the psychological and visual context needed to pull together three years of sketches, clippings and ideas to create this image, The History of Her Life Written Across Her Face. Lynne Allen was instrumental in proposing that I go to Rutgers to translate the drawing into a print. Rutgers accepted and the print was started. Through a complex series of events, the print had three starts before it was finally completed on the fourth try, with Eileen Foti.

We started again because Eileen had observed the first two starts and Eileen had seen my frustration. She asked how my earlier work was done and I told her I had used the four-color process. We then agreed to use the four-color method on this print. That was the key that set everything in motion. We were successful because of Eileen's insight into artists' needs. She has a way of being very gentle and firm at the same time. This is important in a printer because they can't alienate the thoughts, the desires or technical aspirations of the artist. Eileen helped me capture the idea. Once we got that on track, the drawings began to flow.

Eileen Foti Margo needed to relax. Having started three times she had lost sight of the whole. Starting again was the best thing for Margo. I suggested going to the very basics and working with the four process colors. That turned out to be the solution. When Margo walked in she had literally ninety-five little color swatches; she had worked with many previous prints, and millions of blends and flats. We scaled the whole image down to just the three process colors and black; by doing that she was able to get every color in the rainbow.

Margo Humphrey This is one of the first really true collaborative processes for

me. In many of the other collaborations I have worked on, I knew what I wanted, they brought me the plates, I executed the drawing, the color steps were all in my head, I got the thing done and there was very little exchange; but this time I needed the printer's insight to separate it.

Jane Farmer I think that interaction shows in the final product, because it is a special print. Knowing its story, we can better understand that it was a true collaboration.

Margo Humphrey I wanted to involve events of my life, to create something that was unique, to use text with visual imagery. This too had to be incorporated, as in the image of the woman who had the prayer on her face. This print is like a prayer. In some religions you recite the same thing over and over to elevate yourself to a certain spiritual level. The more you recite, the more you unburden; the more you unburden, the more you cleanse; the more you cleanse, the freer you are. When you are free you can experience almost anything. The image then became an expression for the things that all women go through and the fact that women need to use experience towards character-building, not consider it as obstacles. The image is about empowerment and the projection of oneself forward, about oppression as a vehicle for self-expression, and about the physical and inner beauty of African-American women.

Jane Farmer You have elevated your own story to a myth for women's struggles; and I think that is very exciting. The concept of mythology leads right into Bilgé and Cindi. I've wanted to bring up the fact that there is a lot of interest in mythology — classical mythology, but also personal mythology and story-telling that is coming out in prints. This fascinates me and I want to explore why.

Miriam Schapiro When you say "coming out," you're talking 1991 and what's happening in art; is that what you mean?

Jane Farmer To me it was an extremely pleasant surprise to find such prevalence of mythological content in the work of these shops. One of the things I am trying to examine in my explorations of this show, is why more of this particular perspective is found in these shops than I am seeing in galleries and the museums.

Miriam Schapiro Yes, I'm finding that from this show too. I grew up when there was only one powerful critic in the art world, and he was so powerful that if you were not a total formalist.... Most of my artistic career took place under his influence. The kind of work you refer to is just coming out. What's happening now, with the real interpenetration of cultures, is that everyone is telling their story. I think that's what you're talking about. When you compare that to what went on before, to the insistence on the minimal, or on a certain aspect of conceptualist art, or on a sort of primal relationship to color and line, and so forth, it is so different now, so much richer, so much more engaging because people empathize with the idea of telling a story.

Jane Farmer That's right. And also people looking at the art relate to it.

Miriam Schapiro It's the people's art.

Jane Farmer It's not off-putting, and it isn't creating a whole language that they feel they have to know to respond to the art.

Miriam Schapiro If I can compliment you, I think this show presages the future. From my experience —- from where I'm standing looking back.

Jane Farmer If so it's because of all of these relationships that we're hearing about. It is because artists had more time, or more freedom, or they were encouraged to explore rather than pressured to make a decision; they could come in and follow their interest. To me that's why this kind of work came out in these shops. There are certain conditions in these shops that are unique even to printmaking facilities and they reflect attitudes that the directors will hopefully discuss this afternoon. I hear clearly that your experiences were a little different. Margo's print was a different print than she made at other shops. That was partly the timing in your life, but also because the shop's attitude was different. Rutgers was willing to throw away the first efforts.

Margo Humphrey Yet they were willing to let me come back with three different plates.

Jane Farmer That kind of flexibility allowed images that we are enjoying.

Miriam Schapiro When you say "collaboration," again in my experience, we are not talking about the dominent printer who has to subdue the recalcitrant artist. We are talking about collaboration in the sense of parity.

Jane Farmer That's a good reminder that I should start this catalogue by redefining the word "collaboration" because our use of the word is based on a different concept. When I omitted the term "printers" addressing the group last night it was because I truly think of you all as artists. I think of collaboration as being like a group of dancers. Different dancers do different things; but there is a total equality in the sense that everyone is bringing something different and is respected for that. Miriam, you spoke about that last night — about the fact that today one comes to a collaboration with respect and trust for the other person, which has not always been the case in typical collaborative situations.

Miriam Schapiro Not when you're being dominated.

Jane Farmer I tend to forget that that is so much the case because to me this is what collaboration should be; and one assumes it to be true. The point is that until fairly recently, it wasn't possible to work this way.

Returning to the idea of artists working with myth. Bilgé has done that with Cindi Ettinger. Bilgé, your collaboration is a part of a whole series on the Gilgamesh epic

and is also typical of your work now. The Gilgamesh book is a bringing together of several collaborations as well as being a collaborator with mythology. Perhaps you could first talk about how that way of working really got started first; then we can talk more specifically about Cindi's part.

Bilgé Friedlaender and Cindi Ettinger at The Ettinger Studio

Bilgé Friedlaender As the artists here share, I am finding the echo of my own story in theirs. I am excited because this exhibition is going beyond being just another exhibition in our lives. It is becoming a form of emergence of the new ways we are seeing ourselves in the world, in the cosmos. I realize that minimalism is empowered from logos, de-emphasizing feeling and intuition that has been assigned to the domain of the feminine. It is not by chance that we are all talking about the personal, the inner person, the feeling, and the relationships arising from interdependency. All of this is happening because the feminine is on the rise, and by "feminine" I don't mean the female gender; I mean the feminine in the human psyche and culture that for centuries has been dominated and repressed.

I didn't really choose to work with myth. Myth chose me. It chose me because of the powerful dialogue in my feeling relationships — the others in collaboration with me allowed me to enter the domain that was theirs, and mirrored to me what was already in me. The story of my collaborations goes back fourteen years. It starts with Jane, who visualized the concept of paper as art and organized her first paper show in 1977. She was traveling extensively, unearthing artists who were working in new ways with paper. She then organized the traveling exhibition called Paper as Medium for the Smithsonian Institution. Another of her shows, New American Paperworks, brought artists like myself, Helen Frederick and many others together in a working relationship. My first collaboration was with Helen, who suggested that I try printing after seeing some of my drawings. A grant from the Mid Atlantic Arts Foundation enabled us to work and experiment together in monoprinting into handmade paper, a technique Helen had invented. When Helen asked me to draw on formica as the surface for printing, I was terrified, and I needed an object from around the studio to ease my way in. I found two weathervanes; one was a hare and the other a dog. I chose the hare to experiment with. We came up with a body of work that was a breakthrough for me because, for the first time, I worked from my own visual diaries. This collaboration resulted in an important body of work for me and an article, written by Helen, that provided technical assistance to others working in this medium. The collaboration went beyond the two of us.

In the years 1985-86 I had to go through a very dramatic personal transformation. In order to do this I had to ask for aid, and the collaborations of other people. A Jungian feminist analyst was trying to find ways to bring me back to earth. One of the things she suggested was that I read *The Epic of Gilgamesh*, identify myself with Gilgamesh, "and go beyond Gilgamesh." I did not understand what she meant, but I trusted her. I began to read. During this time, my relationship with Helen and Pyramid Atlantic continued. On the weekends I would go to Pyramid Atlantic. I started taking some classes making traditional monotypes. While I was reading the epic of Gilgamesh and going to Pyramid Atlantic, a mutual dear friend of ours, an important lady in the world of art in Washington, Sophie Danish, was in intensive care and she was slowly leaving the earth. Helen and Jane and others were

Hand
Papermaking
Volume I
Number Two
Winter, 1986
pb 3-6

creating a book for her out of her memorabilia and one of the memorabilia was a paper-maché cow. When I walked into the studio where intense production was going on, I saw the cow and asked Helen if I could have the cow to draw. Amazing! The first time I worked at Pyramid Atlantic I asked for the hare, and this time I was asking for the cow. Both the hare and the bull have been symbols of the goddess since ancient times. I took the cow, and I started doing monoprints that became Sophie's Cow: The Bull of Heaven. I continued making Sophie's Cow images, relating them to the sacred bull of Inanna in the Gilgamesh epic. The sacred bull is Inanna's male principal, her action power in the world, that is lulled by Gilgamesh. Participating in this myth I began to create my own myth and began to involve others. As Inanna's descent in death to the underworld brought her return with new wisdom and a new construct of the world, I was trying to put together a new construct.

Every year I go to Turkey, which is my original homeland. In 1987, I took the monoprints with me. I asked Nusin, a childhood friend of mine who is a classical archaeologist, to see my work. Nusin, who confessed a lack of sympathy for contemporary art, was able to identify with the work because of its archaeological and historical context. She introduced me to Haldun Dostrozen of Galeri Nev who was responsible for bringing Turkish artists living around the world back home and marking their return with a publication. It was Haldun's vision, support and collaboration that opened the doorway for the creation of my livre-d'artiste on *The Epic of Gilgamesh*. This was the doorway to trust. I was being asked to walk through it.

Cindi Ettinger and I had met ten years before in Philadelphia. I knew her as a master — mistress? — printer. I called her up and found that she had come back from Turkey two months before, having fallen in love with the country. So when I went with the monoprints to see her it was an immediate match. She had a vision, she knew where I was coming from, and she had already connected to the energy. Cindi is someone who trusts and nurtures the process of collaboration. She welcomed the challenge to translate monoprints into etchings. Talat Sait Halman, a Turkish poet, wrote the text both in English and Turkish, and Pegasus Printing and Baren Cilt — binders — were willing to challenge themselves in new ways. So this effort moved beyond whatever I had imagined and well beyond what could have been put forth in a "logos, ego" state. Myth helps to empower us from within, both in its creation and in its historical human context. I like the word "parity" for collaboration and I like the metaphor of artist as dancer. Because the parity in a dance, the coming together and separating, becomes the dance. As we are doing this dance — not only with printers, but with different expressions of ourselves as dancers, writers, song writers, musicians, architects, landscape architects — a new power is rising; and we are all part of it.

Jane Farmer Thank you Bilgé. Cindi, tell us your side of this project. I chose to show the parallel images because I think the monotypes are unusual; the prints are incredible because you two together created a new image that reflects and parallels the original monotypes.

Cindi Ettinger and Bilgé Friedlaender at The Ettinger Studio



intaglio 🖾

Cindi Ettinger Well, it's interesting because when I saw the slides of the exhibit today, even I thought the monotype was the intaglio print! It was a challenge. You can't really duplicate what you do in a monoprint exactly into intaglio but I had fun trying. Since I worked with Bilgé, I've used monoprint for other projects to develop ideas when I am having trouble communicating with an artist on what they want to do. I usually have them do a couple of monoprints so that I can get a visual idea. I got that from working with Bilgé on this project. I work very much like Susan does and it's a very big involvement with the artist. I have to see their work, I have to know what they want, and with Bilgé it was even more so because it was about another country and another culture that I had recently experienced, so it was just perfect.

Jane Farmer It must not have been an accident.

Cindi Ettinger No, it's not.

Bilgé Friedlaender In mythology there typically is a force that propels the person who is going through trauma to arrive at a new construct, a new wisdom. All these people have been put into each other's paths by those energies that are unnameable for us, that some of us would like to call spirituality, some of us would like to call synchronicity; but there is definitely synchronicity in the timing of things. Sacrifice is the backbone of myth because in the myth, in the quest, each step of the way, something has to be sacrificed in order to get the message, the development and the empowerment. What has traditionally happened is that we put the sacrifice in the domain of the feminine and the female gender.

Miriam Schapiro Jane, I want to share with you something that just occurred to me about the word "collaboration." As I'm thinking of the word I'm realizing it's an absolutely ovular/seminal word in the sense that what we're talking about for

the future is a joining, a coming together, of not just printer and artist, but of collaboration in a larger sense. If this publication is going to read out for the future and be a key document, it has to address a larger sense of the word. I think that the larger sense is what the goal is, what the vision is. The vision is of taking collaboration as a model, partnership as a model for the future.

Jane Farmer A coming together of equals.

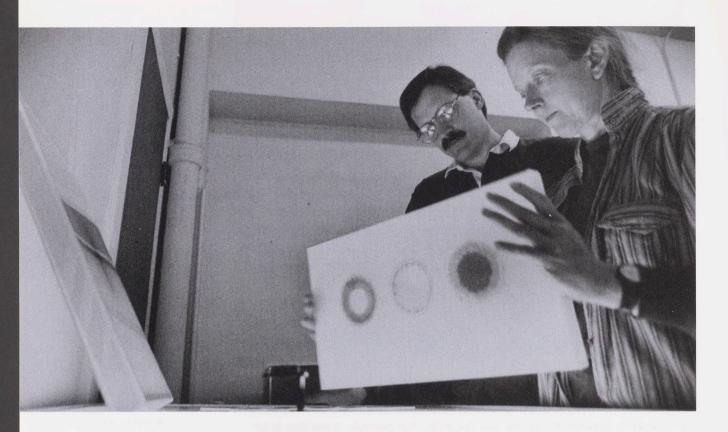
Miriam Schapiro As Bilgé says, it's the masculine and the feminine joined in each person.

Jane Farmer Several of you have said, regarding sacrifice within mythology, that it is a question of turning the obstacles into growth. That's what you're all talking about in different ways; and that's the challenge of the printer. Let's now hear of the collaboration of Winifred with Timothy. Winifred's prints are stunning and are quite incredible from a technical point of view. The question to Winifred is: How much in those images had you already visualized when you came to Tim? When you worked together, how did the concept evolve?

Winifred Lutz I'd like to go back quite a bit before our collaboration at Corridor Press. I find that in talking about collaboration we've been talking a lot about the collaboration between the printer and the artist. For example, something Arlan said earlier, the idea that the prints are in a way a residue that reflects some quality of the relationship of the collaboration. What we haven't been talking about are the people who set up the possibility of the collaboration in the first place in some of these instances. I know that for me personally what Hester Stinnett and Anne Shuster Hunter did with the Print Club residency program in making this collaboration with Tim Sheesley at Corridor Press possible was extremely important. What was particularly important to us artists was a residency in which the working situation was to be non-product-directed and involved a good span of time, a month. When we were presented with this, we were told that we could go in and try things and we didn't have to come out with an edition. Now that's really important because that puts the premium on experimentation. Hester and Ann organized it in a way that appears to me to differ significantly from the other projects. Not only did they select artists from very different formal/conceptual backgrounds (cartoonist, painter, sculptor), but they placed us in a fine arts lithography workshop with no project responsibilities but our own during each residency. This created calm, concentrated circumstances for genuine experimentation. Combined with the absence of any requirement that an edition result from the work, it was - at least for me - an ideal creative situation. As you can see from the exhibition, it generated a great quantity and variety of work. I think this was the result of freeing both printer and artist from temporal and commercial pressures.

Jane Farmer I'm glad you said that, because I think that premise — of freeing artists from time and economic pressures — is true of all these projects and that attitude is probably the primary factor that makes these prints and shops different. That attitude is, I think, atypical.

Winifred Lutz and Timothy Sheesley at Corridor Press



Timothy Sheesley and Winifred Lutz at Corridor Press

Winifred Lutz Yes, and it was inordinately important in the Print Club project. It was important to me personally because I do very-large-scale, site-integrated installations. I am collaborating all the time. I am collaborating with my process, with my material, with the site, with the people I work with on the site, in all ways. I am also working with incredibly difficult and stressful time frames, working twenty-three hours a day and that sort of thing. For me, coming off of a very-large-scale architectural installation for the Brooklyn Bridge anchorage, to have someone say to me, "Here, you can work with this person at this press, and you don't have to come up with anything"... Well, it was exhilarating.

Jane Farmer How long did you work with Tim?

Winifred Lutz A month. This project was really wonderful because there truly was an emphasis on exploration. Then there was a situation where the printer himself absolutely and completely supported that exploration. Tim is so calm and such an immaculate craftsman, and even the workshop itself was calm. After the project that I had just done — in the depths of the bridge anchorage; with fifty-foothigh ceilings; dark, cold, no windows, and lots of brick dust; hauling things up and down with a huge cherry picker — it was a wonderful contrast. That in itself was enabling.

You had asked earlier about the ideas I brought to the collaboration. I never work with a preconceived image. I don't work with a story; I don't work with a narrative; none of those things are an issue for me when I'm working. As I was listening to comments about narratives and histories, I was thinking: "No mind, no preconception, no story." Objects can yield information not contained in words.

So much effort has been made in history and science, in all disciplines where we attempt to convey in words or symbolic images that which cannot be conveyed, to demonstrate that which is invisible. I was thinking that a print is frequently an illusion, as paintings often are. And what is an illusion? It's something that you can see but not touch in terms of what it represents. These sorts of things were going through my mind, in fact, as I thought about the residency, too. The installation that I had completed was called Correspondences. In that sense I was thinking of something else that got brought up in talking about collaborations: that's this idea of parity. Some of my prints are actually called Parity Symmetry. That is a concept in physics; and what's basic to it, and basic in good collaboration too, is that so many times we talk in relationships about hierarchies or equivalences and we don't talk about correspondences. The Parity Symmetry series is about relationships that are correspondent but not equivalent. So it's correspondence that's the emphasis, like surface to edge or floor to ceiling. Working with Tim is one of the best collaborations I have ever done. And it was because it was a correspondent relationship. When I went in I knew that I wanted to pursue something that has been integral to my work for a long time, something that I actually first tried to do with prints when I was in undergraduate school. I was very interested at that time in the concepts of space in physics, in infinite space. I wondered about what defines solidity or surface. Is it distance? Is it a function of distance, because the closer you get the more it evaporates? I had tried to explore this in a very diagrammatic fashion. It was never successful. I think something that often happens is that we keep trying to do things and we do what we think we know and it isn't right somehow. Then suddenly we come to these situations where the opportunity of the time allows us to explore properly something which we had tried in so many other ways without success, and then we know what to do and the thing finally comes together. That's what happened in working with Tim. I had been working with translucency in paper as the image — like going through membranes or veils, ideas of ink to paper, surface to surface, membrane to membrane — transmission ideas. These were primarily made possible in labor intensive, exhaustive ways.

I decided with this opportunity that the only parameter was going to be that I wanted to work with translucent papers, both western European and Oriental. I suggested the specific papers to Tim and that we could use transparent and translucent inks. I wanted to collaborate with the process, to collaborate with the material as well as collaborating with Tim, and always to do it with the idea of "let's see what will happen." So, virtually what happened was that those images came from thinking about that which can't be described, from not prescribing what would have to happen but from seeing what did happen, given the available circumstances.

Jane Farmer Tim, what's your side of the collaboration?

Timothy Sheesley Well, I too think that the time-frame of the Print Club residency was essential; it was terrific and it made a big difference in Winifred's being able to explore the potential of the inks and papers. We did spend a month doing that. Winifred left after a month of proofing. I spent a week doing the

printing — that was actually quite simple — but then another month putting it all together (cutting, gluing, folding, sewing, etc.).

Winifred Lutz That's a very important thing that these images, if you want to call them images, are done by the simplest of means. There is no "tech" in these at all. They are extremely simple.

Jane Farmer Yet the visual appearance is such that you aren't sure what you're looking at.

Timothy Sheesley Yes, but they really are quite simple and straightforward. Before we started working I was familiar with Winifred's work as a sculptor; and I thought, "I have no idea what I'm going to talk about with this artist." It was pretty intimidating to think about it, to be honest with you. It was a real joy to know that Winifred wanted to relate to the materials within the means that I have. There are always limitations. My shop is very limited compared to other shops: I am a lithographer. I love to explore lithography and I love the nooks and crannies. It was exciting to know that Winifred really wanted to know what was in those deep recesses that I seldom get to explore. Our collaboration was discovery every moment for me, as a printer; and I think it was for Winifred too, as an artist. It was quite a thrilling collaboration in that respect.

Winifred Lutz We spent a lot of time chortling over what happened, looking at the sides of the paper and shifting sheets.

Timothy Sheesley It was a great little area to fully explore.

Jane Farmer Again, instead of being a series of obstacles, it was an unfolding of. .

Timothy Sheesley . . . discoveries and new directions to move in. I can't imagine what she has to think about now; the possibilities are endless. I'm looking forward to doing another project with her.

Jane Farmer Another common theme throughout this discussion is that everybody wants to continue collaborating. That's a tribute to the collaborations and to the situations. Shigé is here today, unfortunately, without either of his "dance partners." Neither Lois Lane nor Bob Cumming could come today. We didn't want to leave out those collaborations and want very much to hear Shigé's views.

Shigé Tsukaguchi at Tsuka-Guchi Atelier **Shigé Tsukaguchi** The Japanese woodcut print process is a little different from other printing methods because I have to carve the artist's image by hand. The artist does not do this step. My hand acts in the same manner as the etching's acid. In an etching, the artist draws an image directly on a copper plate. The master printer decides the correct biting to achieve the deepness and width of line needed for the artist. My work is that, I have to read the artist's reflection of the image before carving in order to transfer the original watercolor to the world of a Japanese woodcut.

Jane Farmer Do the artists ever cut their own blocks?

Shigé Tsukaguchi Some artists do I think, but my method is traditional, Ukiyo-e Japanese woodcut. The Japanese woodcut process involves three separate stages: the artist, the carver, and the printer. There is still collaboration between them. I do the carving and printing. There are two types of artists. One wants the final print to be the same as the original; and the second enjoys changing the original during the process. I like to work with the second type of artist.

Jane Farmer Shigé, in either of these collaborations did you start with an image that the artist brought you, and you cut the blocks; but then did things happen so that that image changed? In other words, after the artists saw the colors or the proofs or whatever, did their images evolve further?

Shigé Tsukaguchi I think Bob Cumming's looks almost the same as the original watercolor; but some parts of the image changed. I picked up his personality from the watercolor. Bob's vision and his personality are there. Bob and Lois Lane both enjoyed the process of the woodcut print — transferring the original to the woodcut print. I carved and printed their personality and vision on the blocks. Each artist has his/her own different personality, and each artist's line has its own personality. Yes, the images evolved from the original, especially after the test proofing. If the artist wants the final print to resemble the original, they do not have to ask me; in that case, the artist could use general reproductive printing. All of us here have been collaborating by communicating with artist or printer. A machine cannot pick the essential life force of an image.

Jane Farmer It is very important then, your getting to know the artist so that you can then make those choices when you're working from their image.

Shigé Tsukaguchi I sit down with the artist and discuss the materials; and I have



Ukiyo-e

Shigé Tsukaguchi of Tsuka-Guchi Atelier another discussion with the artist after the test proofing. Collaboration is a dialogue between the artist and myself.

Jane Farmer So a large part of the collaboration actually happens before you make the print, as you're getting to know the artist.

Shigé Tsukaguchi Yes, it does. The first meeting with the artist is very important for me. I have to talk about choosing materials. So the collaboration begins then, and continues most importantly at the test-proofing stage. Actually, I didn't expect the test proof to be very different from the original. Lois brought only the films of her vision. I couldn't visualize the image. She also remarked about the various colors from her color samples. I didn't know what she wanted for the woodcut from her image on the films and the wallpapers. I couldn't understand it. I made it anyway, but I didn't feel I knew anything about her own vision until the first rough test proof was completed.

Jane Farmer In coming up with the colors, did you have to try more than once? Did you make some choices and then change?

Shigé Tsukaguchi Yes, I had to do lots and lots of test proofs to find out her vision, and for her to decide on a final print. It is difficult to describe that project. It was my first experience working without an original drawing to begin with. We talked a lot, and of course Lois enjoyed the proofing. I try to give the artist some different proofs for them to view, but I don't push or voice my opinion because I want them to see the difference.

Jane Farmer So you gave them the choices and then let them make the determination.

Shigé Tsukaguchi Yes, I did. Even at the beginning of project, I didn't show the artists other woodcut projects as examples. I said only, "You can do whatever you want to do; I will just follow you."

Jane Farmer I was interested in Cindi Ettinger's comments about using monotypes to facilitate her understanding of the artist's visual language and to establish the direction of the project. Speaking of monotypes and complicated woodcuts, let's hear from Helen Frederick and Ke Francis, who are only two representatives of a whole team that was at Pyramid Atlantic working on Ke's residency last summer. There are a couple of things that are different about this project. Some of the working conditions we have talked about already are that the projects were often open-ended with no specified end products. Ke, your project was a week of experimentation at Pyramid Atlantic; but there were added expectations. . .

Ke Francis Pressures.

Jane Farmer Pressure in that you knew that your sponsor was the Hechinger Company, a hardware store that specializes in home improvement. The Hechinger

Company has a collection with a focus on the tools and activities of their stores. Ke came to his collaboration knowing that some of the work had to relate to the focus of this collection. That's a little different than having the liberty to experiment and not having to create a completed finished product. How did you deal with that pressure Ke?

Ke Francis Well, with fear, I think. Fear and trust. I get the feeling that almost everyone here lives in reasonably close proximity to these printshops. I live and work twelve hundred miles away, in a place where there are no printmaking shops or organizations like these. I built my own shop, down there, because these types of shops were really inaccessible to me. When I spoke with Helen about doing this residency at Pyramid, one of my first questions was, "How is this going to be different than my working in my own shop?" If I was going to come to Maryland and live in someone else's home for a week and make something, how was that going to be different than my staying in my own comfortable surroundings and working in my own shop and making the same thing? I felt a tremendous amount of pressure because of that time constraint and the need to create a work worthy of my sponsor's collection. The Hechinger Company already owned one of my paintings and John Hechinger was willing to sponsor my week at Pyramid Atlantic. In my own studio, I work on a number of different projects at the same time. The prints evolve over six or eight months. I'll make a proof and put it on the wall. Then I do a painting while looking at the proof and, thinking about the painting, I then make some changes in the print. The whole gestation period may take quite a long time. The idea of coming into a print shop and making a print in a week was a real concern for me.

Helen Frederick with Ke Francis at Pyramid Atlantic

In addition, I had never really seriously worked with monoprints, and that scared me. To ease my fears, I engraved a matrix with an image that related to the Hechinger collection and brought that along with me to the shop. At Pyramid I worked on printing that matrix in various ways, layering the ink, integrating text with the image (Helen's idea). . .to kind of let the monoprint evolve. But I knew I had this image underneath, to which I could return in five days or at the end of the week and print, if all else failed."

matrix 🖾

Helen Frederick That same week Ke was working on another project, a collaboration with papermaker Rick Hungerford.

Ke Francis Right! The woodcut project was going on at the same time and I really did trust Helen in that situation. She said this collaboration with Rick Hungerford would work and I said, "I trust you, set it up." I trusted Helen but I had never worked with Rick on a project. In fact, I had never worked in collaboration with another artist at all! I wrote to Rick to ask about limitations, and he responded that there were no limitations! That scared me because I have never worked on anything that didn't have some limitations. So I wrote again to Rick and said, "Well then, what is possible with this collaborative project we are doing?" He wrote back, "Anything that you can see!" I became even more nervous about where this was going, so I called Helen. She said, "Rick's great. Just trust him." So I did, because I trusted Helen. Rick asked that I carve a woodcut

paper-pulp painting

to the proofing stage and send him a working proof. He made a twenty-sevencolor paper-pulp painting that was based on my colored working proof. When we both got to Pyramid Atlantic and printed the woodcut on top of his paper, I was thrilled. We made some changes in the woodcut, to reveal some things that were happening in the colored paper. Most of these changes were done based on Rick's suggestions and that was an important part of the collaboration. When I got to Pyramid and actually started working with Susan Goldman on the monoprints and with Rick on the paper/woodcut collaboration, I finally relaxed a bit. I saw that Rick had the project well in hand and that he probably could have made anything possible. After I worked a day with Susan, I realized she knew things about the press, about pressure, and about monoprints, of which I had no idea. Then I really began to relax. I knew I could trust them, too. I then realized that in this particular shop there was about seventy-five years of collective printmaking/papermaking experience. In my whole life I'll never have fifteen years of printmaking experience, and that in itself is reason enough to leave one's own comfortable studio and live in a temporary situation. It is important for the work to have access to all of this combined experience.

Jane Farmer I love your statement for the catalog about getting out of the way of the work.

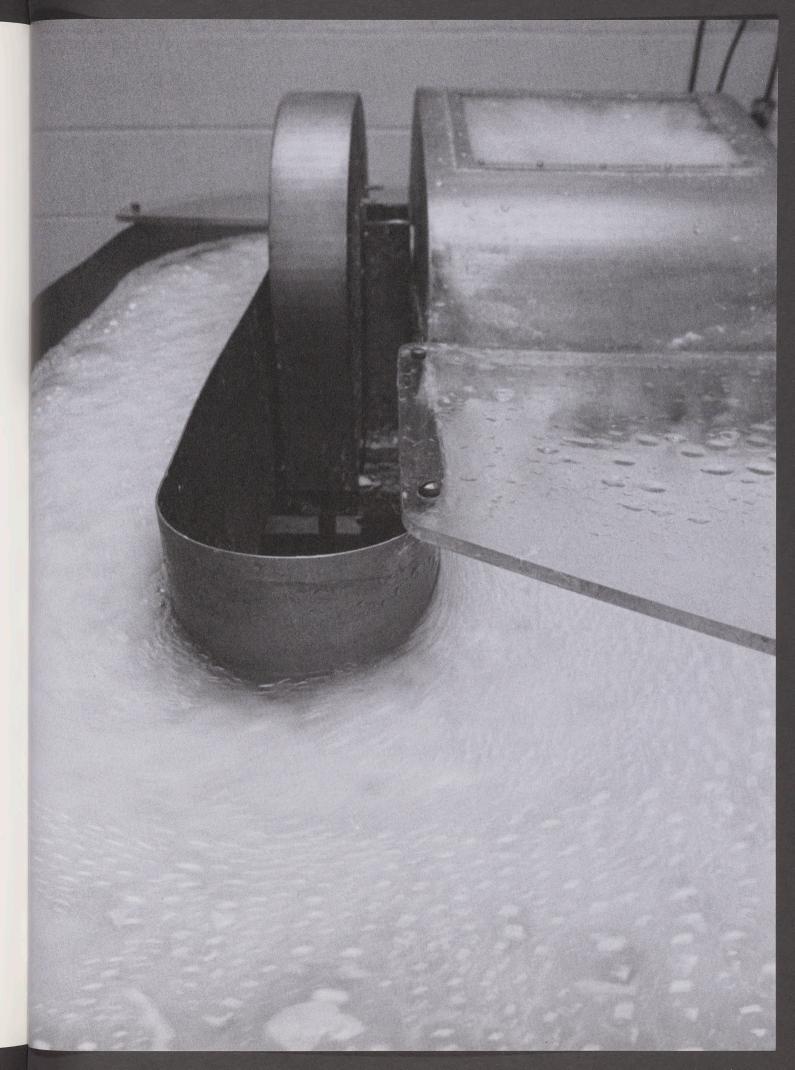
Ke Francis I believe that in collaborative work, it is important that both of the artists have a shared sense of the timing of a work — that they have to be able to back up and let the work take its natural course. Susan Goldman knew when to step in and make something work, when to get out of the way and let the image evolve on the plate or let the ink do what it should do, and when we could both work together without tripping each other up. Timing is everything. Some interesting things happened with the work that we hadn't considered. We did an interesting body of work there at Pyramid in those few days. I was very pleased with how it all worked out. John Hechinger and Carolyn Laray, his curator, liked the work and chose two pieces for their collection. I'm not afraid of collaborations anymore, and Helen and I have convinced ourselves we should work on some other projects. I'm happy about that.

Jane Farmer Helen, tell your side of the story as the organizer and the papermaker.

Helen Frederick There's so much I've been thinking about at the end of this discussion that I would like to go with the flow, with Ke's flow and some others. What's happening in my studio — and what I hear from all of you as well — is that you live in these collaborations; and sometimes they get distorted because you become so absorbed in them. What Ke was saying about getting out of the way is allowing that collaboration to have its own life.

You ask about the complexity of a multi-level facility and how that works. I think there are a lot of extended needs that we have to mention, and that includes the artist's needs, the studio's needs and the community of technicians available. In our circumstance I pulled in Rick Hungerford from even farther away to do a particular

right, pulp in Hollander beater at Pyramid Atlantic



Helen Frederick of Pyramid Atlantic

Parabola Volume XVI Number Three August, 1991 pp 2-3 collaborative job. As you all are saying, we look at the art of other studios, we have a long discussion — our heads and their heads, the two heads coming together. How are we going to do this work? Ke saw Rick Hungerford's pulp painting with his dealer and said, "How's that done?" — like everyone has. So I said, "Hmm, he's fascinated; maybe that would . . . Well, would you like to work with this guy? I think I can get him to come here." All those extended needs implied acceptance; and it might be an acceptance of failure. Fear is a very good word that I think we have generally left out this morning. But it's more the acceptance of change and process that we've been talking about.

Last night I read something in *Parabola* and in some of the books about craft. It's given me substance for today because the issue of *Parabola* contains a beautiful introduction about alchemy. The historic premise of alchemy was that there was a method for speeding up the natural transformation of ordinary minerals to more precious minerals that could be further transformed, ultimately to become gold, the immortal metal of the gods. It was believed that the alchemist could control this transformation and attain power, a form of collaboration with the Creator. I see this concept of transformation as being parallel to the intensified creativity involved in a print collaboration. I think that is what the shops are all about — the added impetus, pressure, fear of failure that serve as the alchemist's fire to accelerate the creative process. Then suddenly the magical product just comes pouring out.

Ke had never been in the shop. There were all these layers to the project. It has such a life; and it has a need for so much time. There is an enormous amount of adjustment. So, for a shop like Pyramid the extensions of the shop are made for collaboration. We've heard the intimations of how things could be disastrous; but basically it comes off. Pyramid has that little alchemy, whatever it is, whenever it is, so it comes off, because of the trust and the love and the fear. I think it's primarily a mechanism for dealing with the process, not product, as we have all talked about all along. It's the mechanism of this entire separate life, different from most shops, that exists in the situation of collaboration.

Jane Farmer Those are important insights. This discussion has been fascinating and I thank you all for sharing. I would like to wrap up by asking what you would do on your next collaboration. If you had an opportunity for another project, similar to this one, are there things you would do differently, either in the way you thought about it and organized it and approached it or in the actuality?

Ke Francis I would enjoy working with Rick and Helen and Susan again. Now that I understand Rick's process, I think it would be much easier to work in a collaborative way. I think there are other ways to take advantage of the unique paper, and Rick's whole process. It would be good to try working with them in a more spontaneous way to let the image and the paper evolve together during collaboration. There's a whole different idea of how we could look at what he did and choose, really, the maximum from his point of view in terms of paper, in terms of subtle color or whatever else; and then the image and the paper could evolve during the collaboration.

Jane Farmer Next time you would start with even less . . .

Ke Francis Less of a preconceived image. This time Rick responded to my woodcut. Perhaps next time I should make a cut that responds to something he would like to do with the paper. My image would still have to fit into the context of my other work, but I think it would be different in some way.

Helen Frederick I'd like to talk about someone who is not here, because it's such an interesting history. We started with Susan Rostow and it would bring it right back. The artist I am speaking of is Clarissa Sligh. Clarissa made the book that the Lower East Side Printshop did the brown prints for, What's Happening With Momma? She then went to the Rosendale workshop where the book was produced as a multiple; then she came down to Washington to do a joint project with Pyramid and the Washington Project for the Arts. She had come to do research. Clarissa received a two-months' grant for two sites, and she ended up making books, paper, and very large paperworks. She then went up to Art Awareness in Lexington, New York, where she did screen-printing that she feels is the best she's ever done. It was completely separate from her original experience with cyanotype and Van Dyke brown prints. She essentially has moved into a painterly way of working. Now Clarissa wants to come back to Pyramid and do an edition paperwork with stencilwork. I think that this series of collaborations is just what we want to generate, and that is so exciting!

cyanotype 🖾

Jane Farmer It's evolution, with each experience enabling the next one.

Helen Frederick Even beyond enabling, she never could have imagined doing work this way, never would have projected it on her own, or contemplated it. That process is terrific.

Bilgé Friedlaender That's the element we have been talking about, the alchemy.

Susan Rostow I would like to add something. During Clarissa's experience at Art Awareness, she had a much more concentrated time alone printing. What came out in my discussion with her was that I decided our program, which gave special- edition projects to ten artists each year, was too crowded. When Clarissa and I worked together we needed more time, but I had to move on to other artists. There was just too much going on for me and she was feeling a bit rushed. Because of that I decided to do only five special projects a year. This is the first year we will be doing five concentrated projects as opposed to ten.

Jane Farmer It's a hard choice but I think it will, again, show in the product. You will have that much more freedom and time. I feel that we could all talk forever, and it would continue to be terrific. But we'll just pick up in other places around the world and continue.

program directors' panel

Jane M. Farmer curator, project director and panel moderator

Kathleen Edwards director, The Print Club

Hester Stinnett co-director, 1988-91 Artist-in-Residence Series, The Print Club

Judith K. Brodsky director, The Rutgers Center for Innovative Printmaking

Susan Rostow artistic director, Lower East Side Printshop

Helen C. Frederick director, Pyramid Atlantic

Jane Farmer We talked this morning about some of the factors that make these art works unique: the allowed time, the luxury of not having to produce a product, the lack of pressure. You as administrators are the ones who enable these kinds of experiences, and I want to talk about how these programs got started and their underlying philosophies. Hopefully, we can also spend some time talking about the future and what possibilities there are for these shops and programs. What can your organizations do together? Let's start with Kathy Edwards, who as The Print Club director started this exhibition, and with Hester Stinnett, who was one of the original organizers of The Print Club's collaborative project. In any case, The Print Club is also the oldest print-club type organization in the country.

Kathy Edwards of The Print Club

Kathy Edwards When Anne Schuster Hunter and Hester Stinnett got together and developed the Artist-in Residence Series, it seemed to completely fit with The Print Club's mission. The Print Club has always been a presenting organization and it has a history of important exhibitions. As I had become more familiar with non-profit publishing situations and impressed by the kind of work being done, I called Helen last January and suggested my idea on how to get some non-profit prints into a more visible arena. In talking, we came up with a group of non-profit shops that might be interested in getting involved. We took it a step further and called in curator Jane Farmer. We decided together to organize this exhibition, Crossing Over Changing Places. I'm happy that the whole thing came together.

The Print Club has a long and significant history. Founded in 1915 by a group of collectors, the club is said to be the first such club in the United States. Included in its charter purpose was the statement: "to encourage American artists by furnishing opportunities for them to address and instruct those who care for prints." The club has gone through a variety of phases, including sponsoring printmaking projects. When the club purchased this building in 1927 it created a printshop. In 1944, Stanley William Hayter, the British artist whose Atelier 17 revolutionized printmaking, came to The Print Club once a month to teach and work with a group of young local printmakers. The shop and the artists were

active in the area until Hayter returned to Paris, leaving the program without a leader or a focus.

Over the years an impressive lists of artists has produced prints through the club, including Leonard Baskin, Benton Spruance, Gabor Peterdi, Antonio Frasconi, Claire van Vliet, John Ross, Warrington Colescott, Mauricio Lasansky, Misch Kohn, Claire Romano and Emelio Sanchez. In 1985, The Print Club commissioned the making of *The Philadelphia Portfolio* by Philadelphia artists John Dowell, Edna Endrade, Elizabeth Osborne and Peter Payone. That was the last commissioned work or artist-supported work until 1989 when Anne Schuster Hunter, my predecessor, with Hester Stinnett, developed the Artist-in-Residence Series. Hester will talk further about the residency program, which has since proven to be an important focus of The Print Club.

On a smaller scale, The Print Club has been running, for two years, the Twenty-five by Twenty-five book program. This program permits any artist to submit an edition of fifty prints, twenty-five centimeters by twenty-five centimeters, for *The Print Club 25 x 25 book*. We make an edition of fifty books, host a book-signing party, and try to show them around town. This program has brought a lot of energy into the organization.

Jane Farmer Thank you, Kathy. Hester, you and Anne Schuster Hunter were the original organizers of The Print Club's residency project. How was it conceived and how do you feel it turned out?

Hester Stinnett | feel that the work speaks for itself, and that's the ultimate accomplishment. I am a printmaker. I currently teach at the Tyler School of Art, at Temple University, and prior to that I taught at the Philadelphia College of Art (now the University of the Arts). I had done residencies myself and I was familiar with workshops and studios and the work that they have created. Working at the Philadelphia College gave me the chance to have artists work in our studios. I have seen the problems as well as the benefits. At that time The Print Club was well known to me as a printmaker. It seemed this was a natural project for The Print Club to be doing, an opportunity for it to get back in touch with the facilitation and production of artists' work. So I took this idea to Anne Schuster Hunter, then director of the club, and together we came up with a dream residency, modeled after the McDowell Colony's printmaking residency. It seemed to make the most sense to develop off-site residencies that provided the best situation that we could think of for artists, giving them maximum time to develop their work. The artists had full aesthetic control so that they could make any decision that they saw fit. The other benefit of it being off-site was that we wanted the printers' studios to become the artists' studios. Ideally, after getting it started, we wanted to be able to step back and let the collaboration take place. All of the artists were paid an honorarium to come and we agreed that we would give the work or half of any edition to the artist. We would like to continue to bring artists and spotlight the Philadelphia print community and the printers who made this project possible. I think each of the organizations here today does something very important and each complements the others. I feel that the non-profit aspect of these print

Hester Stinnett of The Print Club organizations is what makes the difference in bringing artists to the attention of the print community and the public. This type of activity may not get the backing of a large gallery, so there is a real need we can fill. There are artists in this exhibition who, because they don't have a sufficient reputation, would be considered too risky to be shown by commercial galleries. With a tremendous commitment of resources, energy, and time, the work of all organizations like The Print Club are fulfilling needs that the commercial scene cannot.

Jane Farmer If we thought about the bottom line, none of us would be here. Judith, the Rutger's Center for Innovative Printmaking has many levels of programs and fellowships. Could you describe these fellowships?

Judith Brodsky of the Rutgers Center for Innovative Printmaking Judith Brodsky The fact that we have different kinds of fellowships comes from my thinking about what a printmaking center ought to be. I come out of a split background. I've been pursuing several careers, and actually this has been a way of bringing them together. I have been working as a printmaker ever since graduate school; I also have a flair for organizing things. I became involved in several projects concerned with women in the visual arts and gained invaluable experience in arts organizations, grant-proposal writing and foundation fundraising. I became drunk with the notion that it was possible to pull together resources to fulfill one's ideas and goals and to make an impact. So this started me on a second career as an arts administrator.

Printmaking is regarded as of marginal importance to the art world, whereas actually a great deal of the art world is vitally fed by the print area. Women in the art world are also marginalized; the notion of coming from the outside was built into me as a result of my printmaking and my feminist, theoretical development. For me this background has become a liberating influence on my approach to projects and the idea that I can break bounderies, find other ways to accomplish things, and use resources in a variety of ways. I had become a tenured professor at Rutger's University where I was asked to take on a position as a dean and ultimately to become associate provost for one of the Rutgers campuses. These administrative responsibilities gave me experience working within my university to take advantage of its resources. I returned to teaching art and decided to fulfill a dream of mine — to establish a printmaking center. The financial base was there. My salary was covered as a senior member of the visual-arts department. I had a technician, I didn't have to pay for space, and there was basic printmaking equipment. I felt that I could put these together in a way that would enable me to make a lot more of the situation than a typical university artist/professor. I took the technician's line and wrote a new job-description for a master printer, increasing the salary and competency requirements. The position provides security, health benefits and a pension — all those elements are very hard to come by if you're establishing yourself as an independent shop.

The next step was to call it the "Rutgers Center for Innovative Printmaking." It's a pretentious name, but I wanted to emphasize to the university community that printmaking was more than a mechanical process. The center would perform the equivalent to research, provide a discipline in which people could develop ideas,

and encourage intense thinking and creativity. We needed to establish ourselves as a presence within the university. I had several advantages that a non-profit organization outside of a university doesn't have. These resources do have strings attached. But Eileen and I are fulfilling our responsibilities to the university and also making the most of our situation to establish a printmaking center. There is no other professional printmaking facility in New Jersey.

The nature of collaboration is non-hierarchic. I wanted to establish a shop that is non-hierarchic. The visiting artist at Rutgers does not have a private studio but has a good-sized space within a large studio that students pass through all the time. Many of the artists who come normally have no contact with young people and enjoy sharing their experiences and hearing the students' responses. The non-hierarchic shop also pushes art students. There is a big difference between the standards that operate within the academic situation and the standards outside. Our students participate in a professional activity that is taking place in the studio. They begin to think in terms of their work as artists and they begin to think of how they are going to relate to the art world after they finish their studies. Another benefit of a non-hierarchic shop is that students can help in the process of producing a print. Master printers have to be wonderful teachers in order to tell artists what to do.

In selecting artists for collaboration, I decided first of all to work with artists who live in the region. There is no market for work by an artist who lives in New Jersey but is not well known beyond the region. We publish six New Jersey artists a year, partially funded by the New Jersey State Council on the Arts. We subsidize this program more each year. We cover our expenses, our equipment and supplies with funds from grants, contracts, workshop fees and sales. This frees up money in the normal art department budget. It's important for us to make a contribution to the department so printmaking won't be marginalized within the department. Due to diminishing funds, we have had to discontinue the honorarium we previously gave the New Jersey artists, but we still give at least half the edition to the artist. Because the New Jersey fellows are, for the most part, emerging artists, I feel it is important to deposit prints in various public collections and have done so. Our New Jersey Printmaking Fellowship Program has been a source of self-esteem and support for artists in the state.

I was extremely interested in working with minority artists. I received a National Endowment for the Arts Special Projects Grant to establish the National Printmaking Fellowship Program for minority artists living in the United States who don't necessarily have access to print shops. This program has been a very important project too and is in its third year. We've been supporting the program through Mid Atlantic Arts Foundation grants and also through income from contracts or sales.

The center of the art world has changed. New York is still an important center, but there is much more focus on the international world. We wanted to add an international element to our visiting artists. When Lynne Allen, our former master printer, came from Tamarind, she had an established relationship with Russia. We

Tamarind Institute
a lithographic
workshop that is a
division of the
University of New
Mexico

were able to establish an official exchange program in which we send two American artists a year to a printmaking center in Russia and we have two Russian artists a year who come to work with us.

Jane Farmer That's a very ambitious and impressive program and an excellent role model. The Lower East Side Printshop began in a very different manner, as a result of a school strike. Susan, can you tell us more of the background?

Susan Rostow of The Lower East Side Printshop **Susan Rostow** About twenty-four years ago during a public school teacher's strike in New York, a woman named Eleanor Magid started teaching printmaking workshops for children in her own studio. She decided to continue the workshops after the strike, and with the help of printer Bob Blackburn, established a true community printmaking shop. The shop still conducts children's workshops. We run a program in Lower East Side public schools, sending professional working artists into the schools to teach printmaking classes to elementary and junior-high-school special-education students. Artists work with the students to do projects in printmaking, using a small press on wheels that they take to the schools. There are many other programs going on at the shop.

We have an Artist's Workspace Program in which approximately nineteen artists have a key to the building and come to use the studio facilities on an independent basis. We have professional classes at advanced levels, one night a week. I teach a minority-artist workshop, three nights a week for six weeks. There are eight students in each minority class and the selection basis is first come, first served. From that program, the students can move on into other programs. Because of the printshop's location, we have a multi-cultural program without any effort. Artists come to us from all over New York City, from as far as the Bronx, Brooklyn, Queens, and sometimes even outside the city limits. The shop is artistrun, and a lot of the work relates to local community politics. Therefore, it was natural for us to develop a poster program that offers other non-profit organizations — theater groups, musicians and artists — the opportunity to make posters. For a minimal fee community residents can create a poster for fundraising or advertising. What makes the printshop unique is its involvement and outreach to the community. Our location in a city building and with minimal rent enables us to keep the prices down. When key-holders, who pay rent to use the space, "graduate," if I can use that term, they become resident artists.

A resident artist is someone who has been a key-holder for at least a year and who spends a lot of time working at the shop. This program affords studio space for artists in New York City, where it would otherwise be very difficult and expensive to have space, not to mention access to a press. Some of our artists also have their own studios. Artists who are painters may only need the press once every two weeks. Printmakers may need the press infrequently, only for something they cannot do in their own studios. It's extraordinary to see the differences in style among people who are working side by side in a small, shared space. There are surprisingly few problems.

The Special Editions Program, on the other hand, is a much more concentrated

program that works with the artists on a more individualized basis and generally only on a project basis. The artists are given a stipend, based upon that year's availabilities, ranging from \$250 to \$500. In addition, the printshop covers all project materials. We usually print very small editions — twenty or thirty at the very most. The shop keeps only about three proofs and the artist gets the rest. If the artists do monotypes or monoprints, we work out a deal depending on who chooses what. The artists get the majority of the prints for their own use. The shop archives the remaining prints, which are loaned for exhibitions. We do not sell our proofs. The archive is used to promote the artists, and, of course, the printshop for fundraising purposes. The printshop does not have a gallery space, per se, but we have at least two shows a year. One exhibition, Artists Workspace Program, is a gathering of the resident artists, the key-holders, the advanced classes and the special-editions artists. We exhibit in other facilities located throughout the city, changing the location each year for more exposure in areas all over the city. Every year, we sponsor a Minority Artist Exhibition, with work selected from the minority workshops and also from other classes taken by minority artists. Many of our key-holders and other artists who use the shop regularly are drawn from the Minority Artists Workshop. It is one of the most successful workshop programs within the printshop, as far as attendance goes. We also produce a hand screen-printed calendar with work by artists from each area of our programs, including children's work. The three-hundred calendars are sold to raise funds. We have collectors who have been collecting and keeping the calendar art for years. It is exposure for the printshop to a wider group in the community.

Jane Farmer Thank you Susan. Pyramid also has many levels with international and national artists who come to work and to teach classes. Helen why don't you share some of your approaches with the rest of us?

Helen Frederick First I would like to say it was nice to be reminded by Kathy Edwards where this project started, and to restate the fact that the bringing together of the different kinds of approaches that we see here today has worked beautifully. When Kathy called and suggested this project, there were many printshops that might have surfaced because printmaking is such an enormous arena. Rutgers and the Lower East Side Printshop were the two names I thought of right away because I had seen the quality of the work. Putting these shops' work together with that facilitated by Pyramid Atlantic and The Print Club seemed to form a diverse and complementary mix.

I am the founding director of Pyramid, where we have tried to enable a multi-level approach, open access, sponsorship and now some co-publishing. Enabling multi-levels of experience requires multi-disciplinary programs. I have come at it quite differently from Judith. I decided to leave an academic approach because I found there were no papermaking programs of good intentions and there were already so many printmaking programs within the Baltimore-Washington area. Personally, I very consciously left academia to start a non-profit enterprise that would not be dealing directly with aspects of academia I had not enjoyed; but I hoped that academia could be called upon to collaborate in programs.

Helen Frederick of Pyramid Atlantic Helen Frederick of Pyramid Atlantic While you all were talking, I've been wondering why I have been so involved for ten years in Pyramid — a non-academic, risk-taking situation. There are no role models for our shop, so the growth and the experience of expression, artistically, administratively, technically, and space-wise, is figured out as we go along. For some reason it continues to work. The actualization of the multi-level approach makes risk-taking vital. The nucleus is much more than the technical advantages and the equipment.

Too often printmaking is relegated to hybrid theme-shows and juried shows, resulting in a level that sustains and encourages the mediocre and similar. Therefore, I like the idea of the multi-challenges that might send one artist to use the research library, another to look at prints — all the kinds of things that happen in all our shops but differentiate our non-profit shops from others. Coming to Philadelphia, one of the first things that impressed me as an artist were the Picasso images in the Philadelphia Museum. They are cubist, utilising his ideas of simultaneous space. I seem to have carried this complexity through to everything I do, including the organization and evolution of Pyramid Atlantic. The history of how people have come to Pyramid, interacted and exchanged ideas, has contributed to the shop's form and direction. The organization is a very organic beast. That's the best way I can describe how it functions. Our role within Washington's art community is an institution like those I started out against. Getting into co-publishing, co-sponsoring, and owning work, Pyramid has been forced to become more rigorous in nature. Until last year, the artists took everything with them, much the way they do at the Lower East Side Printshop. Now we have programs where the artists can work on their own or with funded sponsorships and residencies.

Jane Farmer You are using interns from local universities in your programs as well.

Helen Frederick We could not manage without intern support. The marginal issue of the shop surviving is, in fact, also it's fuel and food. Tim Sheesley and I were talking about the difference between business and a non-profit. He said "Why do you talk about the non-profit survival when I have probably more debt than you do, I have invested as much time and I wonder why I don't become a non-profit center?" I said, "Because you know your debt." The non-profit is never sure of the true extensions of its debt, because of the funding issues and the parameters that change constantly. When we get a grant for \$2,000 for a print it goes right back to the artist. We have to match that money to get the salaries, pay for the materials, etc.

These are challenges that I find to be very exciting, though, and they have inspired many new programs. What Tim Sheesley was saying, he chose to put his life on the line and has found this project with The Print Club so exciting and rewarding, something he would not have imagined coming to his shop. It seems to me that the risks are fairly equal, whether the shop is academic, a business, or a non-profit like Pyramid Atlantic. I would like to talk more about those risks to see if we could work with one another. One possibility, I think, would be a portfolio/print

exchange, enabling us to show work from the other shops — not just in a one-time traveling show but regularly to the people who come in, to artists who come in to do new projects, to collectors and curators.

Jane Farmer The shops could become a network.

Helen Frederick We have an opportunity to extend the visibility of what we do and to make some economic sense out of it at the same time.

Jane Farmer Judith had just come from the Print Fair in New York the night before *Crossing Over Changing Places* opened. She was saying what a contrast this exhibition is to what she saw at the Print Fair. This exhibition could be quite exciting to the Print Fair attendees, but at great expense to rent the space. Since many of the people attending the fair are dealers, they ought to have the opportunity to buy these prints. The first stumbling block is the cost to buy a booth. Judith and I discussed the shops getting together to share the cost of a booth. Then we discussed the possibility of convincing the Print Fair to make a different financial arrangement for a group of non-profit print-publishers. The upfront money is the problem for non-profits and a lower fee to be paid after the fair or no fee at all are possible arrangements. Such an idea is another opportunity for the shops to work together.

Judith Brodsky Despite having chosen the exploratory path to encourage new ideas, to encourage artists to get into printmaking in depth — not simply to produce prints that will be saleable — the prints we all publish end up being eminently saleable. We are changing critical ideas about prints. Having seen the aesthetic expressed in the body of prints we are producing, people realize it's very compelling. That's not to say we are producing prints that look alike; but certainly our type of print was not represented at the fair.

Kathy Edwards At this point, could we discuss how the shops distribute their prints, what a non-profit can legally do? With our small staff, the marketing was and still is a problem. I also want to ask Helen if the decision to go back into certain program areas was solely a financially based decision?

Helen Frederick The decision wasn't financial at all. The programs have evolved out of the artist community's needs and what we could accomplish. As the organization evolves, you start to look at what your workshops are providing for your most immediate community and what are the new needs of that community. Everything continues to evolve. I think it is appropriate to consider distribution for artists, shows for artists, and ways to mingle and co-mingle our works and show them at our sites in addition to trying to sell them.

Judith Brodsky I agree. We all have the same problem. There is nobody on my staff to do the paperwork for marketing. Between semesters, when I am not teaching, I try to make museums aware of the prints we have been publishing. But our primary interest is making art. I send slides to museums, the easiest way for us to market our prints. This is less time-consuming than approaching individual

Judith Brodsky

Kathy Edwards

collectors. We can help artists in ways that they cannot help themselves. For instance, when we send prints to a museum from The Print Club or from the Rutger's Center for Innovative Printmaking or from Pyramid Atlantic, curators are more likely to look at them than if they come from an individual artist. The very fact of sponsorship gives an artist a certain validation that helps persuade museums to look at that work. Too often, artistic judgement is colored by the reputations of artists.

Jane Farmer It also helps that it is a non-profit organization that is selectively inviting and sponsoring artists, rather than a commercial gallery.

Helen Frederick The workshops also afford curators like Jane Farmer a place to come and see work and how it is made. That's our real strength, and we must not forget it.

Judith Brodsky We have seen so many instances where our New Jersey artists come out of the collaborative experience with an increase of self confidence and an ability to make their ways in the art world a little more effectively. I think the collaborative experience is valuable from that point of view, even if it isn't immediately financially remunerative for the artist. Something that might emerge out of our cooperation on Crossing Over/Changing Places is joint marketing. By exposing more widely the prints that all of us produce, we could help each other. The next time I send slides to the Museum of Modern Art, I could not only send slides from our shop, but from yours as well.

Helen Frederick Staying in contact with the artists who work in our programs is also important. When artists leave collaborative situations they go into a slump. After all the special treatment, its hard to go back to their studios. Referring clients to artists, suggesting commissions and asking to see new work, also help the artists.

Judith Brodsky Another possibility to support our various activities would be to submit a consortium application for residencies at our various locations. Perhaps the foundations or corporations would be interested in a broader proposal, particularly if it had social-action implications. All of us are interested in cultural diversity. Because grants fund the up-front costs, grant support is all the more advantageous. Subsequent sales could be used to fund other activities.

Kathy Edwards We might propose inviting one or two artists to go from shop to shop over a period of time to experience that which is special about each program.

Judith Brodsky Helen and I talked about that too. For example, I like the possibility of someone making paper at Pyramid Atlantic and then coming to Rutgers to print a lithograph on that paper.

Jane Farmer This show reflects a number of crossover relationships that have happened circumstantially, rather than by any organized system. Setting up a

structure that would enable more linkage might be very interesting. All the artists this morning attested they want to do more collaborations.

Judith Brodsky We have so many different strategies that we're using, as opposed to commercial shops where there is only one strategy — to bring in an artist whose work you can sell. We're funding experimental work, imagery that's risky, artists who are risky. We're funding this work through such a variety of strategies and utilizing resources so inventively. It has been interesting to hear about that. Some of the things that you're doing, Susan, for instance, in fundraising, you just tossed off — "we do this and we do that." It's the variety: you're taking what may be small pots of money from each enterprise and then putting it all together so you can use it where you need it. We have been very inventive in terms of strategies, and, that's our collective strength.

I would go back to the nature of printmaking and the fact that it lends itself to complex expression. I'm always marketing printmaking to the new graduate students, most of whom have not experienced printmaking as undergraduates. I've found myself saying that printmaking is really the point at which the artist's individual ideas meet with the artist's hand through the possibilities of reproduction. All the printmaking techniques, including the computer, translate or add to what the artist can do on his or her own. Printmaking is an appropriate medium for our time, when all artists seem to be interested in intellectualization.

Helen Frederick I'm sure as Jane works on the video for *Crossing Over Changing Places* that some of this will evolve and the video will serve us all as a tool for that kind of education.

Jane Farmer I hope so. I want to thank you all for sharing today. I see some very exciting possibilities for your shops working together in the future.

glossary

Many of the explanations below have been adapted from the very fine definitions found in *The Complete Printmaker:Techniques/Traditions/Innovations*, the revised and expanded edition, by John Ross, Clare Romano and Tim Ross, New York: The Free Press, 1990.

Refers to the corrosive effect of acid on a metal printmaking plate. The length of time in the acid determines the depth of the line or etched area. To some extent the length of the time in the acid also determines the darkness of the etched areas.

Also Van Dyke brown print. A photographic print produced by coating the paper with a light sensitive mixture that includes silver nitrate. After exposure through a full-sized negative the exposed areas are developed into a very dark, rich image, made brown by the silver nitrate.

Method of adhering thin pieces of paper to the larger printing paper at the same time that an image is printed.

[from L. collaboratus, collaborare, to work together; from com, with, and laborare, to work.] To labor, especially in literary or scientific pursuits, as the associate of another or others.

An associate in labor, as in scholarly pursuits.

Artwork made from pasting flat objects such as cut or torn paper, fabric, photographs, etc. onto a background paper, or sometimes onto a print.

Print made from a collage of various materials glued together on a cardboard, metal, or hardboard plate inked and printed as a relief or intaglio.

A photographic process using a light-sensitive solution including ferric ammonium to coat paper that is developed. The unexposed portions are washed out, leaving a blue-positive image.

Number of prints pulled from a plate, not counting trial proofs, artist's proofs, and other proofs outside the edition; as a verb, to print an edition.

An intaglio method of printmaking in which lines are incised in a metal plate by acid. The surface is covered with an acid-resistant ground that is scratched away by the artist to expose the surface to the acid. When printing the plate, ink is pushed into the etched lines and wiped off the top surface of the plate.

Engraving, etching, dry-point, mezzotint, aquatint, soft ground, and collograph all fall into the intaglio category of printmaking processes because the image is produced from below the surface of the plate. A print is made by inking the incised lines and recessed textures of a plate, wiping the surface, placing damp paper over the plate and running it through an etching press, forcing the paper to pick up the ink below the surface of the plate.

Printing process based on the unmixability of water and grease; usually done on limestone or grained metal plates, printed from the flat but chemically altered surface.

biting

brown print

chine collé

collaborate

collaborator

collage

collagraph

cyanotype

edition

etching

intaglio print

lithograph

Unique print pulled from a plate that already has an image incised into it, in contrast to a monotype, where the surface is unworked. The terms *monotype* and *monoprint* are often confused and need clarification. Museum terminology today restricts the designation *monotype* to the printing of an image from a clean, unworked surface containing no scratching or carving (in contrast to an etching plate or woodblock).

monoprint

A print pulled from a painting on a non-absorbent plate, such as zinc, copper, or plastic. Usually only one impression is made. The monotype is an intriguing hybrid among printmaking techniques. An image is painted or drawn with oil paint, water-based paint, or printers' ink directly on a plate which can be transferred to paper only once.

monotype

Printing that uses an intermediary transfer such as a rubber blanket in the press before the paper is printed. There is no reversal of the image in this process.

offset printing

Refers to painting with colored pulps into the wet unpressed sheet. Artists use everything from squeeze bottles to air brush to apply the colored pulps.

paper-pulp painting

Matrix or surface that holds the inked design in a variety of printmaking techniques.

plate

The making of an image or design from a plate, block, or roll as in an etching (intaglio), silkscreen (stencil), woodcut (relief) or lithograph (planographic).

printmaking

Impression made from a plate to test how the finished print will look; not counted in the edition.

proof

System used to correctly align the plates or blocks of a color print.

register

Stencil process using a mesh stretched over a frame. Ink is forced through openings in the mesh, which can be blocked by a variety of methods. It is one of the simplest, most direct procedures for obtaining multicolor images.

silkscreen print

In etching, acid resistant coating containing petroleum jelly or tallow to prevent it from hardening when dry, so that textures can be impressed into it. The traditional use of soft ground is to replicate the quality of a soft pencil line. This is done by drawing through a thin sheet of paper onto a plate that has been covered with ground altered with petroleum jelly or tallow.

soft ground

Literally in Japanese, "pictures of the floating world." A school of popular art that began in the late-seventeenth century. Ukiyo-e included a highly specialized woodcut technique. In ukiyo-e, the use of water-based inks and the application and blending of watercolor washes directly on the blocks results in amazing watercolor qualities and impressions...

ukiyo-e

See brown print.

Van Dyke brown print

Print from a plank of wood that has been cut to leave a "raised" image that is inked on the surface to print the relief image or texture. Cuts, gouge marks, and indentations below the surface do not print and show as white.

woodcut print

index of artists and printers

Abad, Pacita, 87, 111 Allen, Lynne, 7-9, 20, 111 Arai, Tomie, 28-30, 112 Attie, Dotty, 9, 112 Bernstein, Ed, 102-104 Brekke, John, 36, 113 Brodsky, Judith K., 10, 11, 113 Brown, James Andrew, 12, 114 Carlson, Cynthia, 88, 114 Chu, Ken, 31, 115 Clark, Melvin W., 32, 33, 115 Cumming, Robert, 59-65, 116 DeLawrence, Nadine, 13, 116 Ettinger, Cindi R., 75, 77, 80, 82, 117 Foti, Eileen M., 14, 17-19, 21, 22 117 Francis, Ke, 89-91, 118 Frederick, Helen C., 78, 79, 81, 87-94, 99-101, 105-108, 118 Friedlaender, Bilgé, 77-82, 94, 119 Garza, Carmen Lomas, 14, 119 Goldman, Susan J., 91, 102-104, 120 Golub, Leon, 15, 16, 34, 120 Green, Tom, 95, 96, 121 Huang, Arlan, 35, 36, 121 Humphrey, Margo, 17, 122 Hungerford, Rick, 89, 90, 97, 98 122 Hutcheson, John, 15, 16

Jung, William, 37-41, 123 Lane, Lois, 66, 67, 123 Lavadour, James, 18, 124 Longo, Robert, 42, 124 Lutz, Winifred, 68-72, 125 Min, Yong Soon, 19, 125 Nakashima, Tom, 99-101, 126 Paisley-Jones, Lawley, 102-104, 126 Polinskie, Kenneth, 105, 127 Rostow, Susan, 29, 31, 35, 43-46, 48, 127 Rubin, Andy, 95, 96 Sanchez, Juan, 20, 45, 128 Schaer, Miriam, 46, 128 Schapiro, Miriam, 21, 129 Scott, Joyce J., 22, 106, 129 Sheesley, Timothy P., 59-64, 66, 68-74, 130 Sligh, Clarissa T., 47-49, 107, 130 Sorrells-Adewale, Edgar H., 108, 131 Spero, Nancy, 34, 131 Spiegelman, Art, 73, 74, 132 Spiegelman, Art, Charles Burns and Kim Dietch, 74 Stathacos, Chrysanne, 50, 132 Szykitka, Anya K., 10-13, 133 Tsukaguchi, Shigémitsu, 65, 67, 133 Tsvetkov, Sergei, 8

photo credits

All photography by Neil Greentree with the exception of

Pacita Abad, David Cieslikowski
John Brekke and Arlan Huang, Donna Dietrich
Ken Chu, Angelo Ragaza
Melvin Clark, Yoshiko Matsumoto/Clark
Robert Cumming, Anna Locanda
Nadine De Lawrence, Larry Brown
Carmen Lomas Garza, Bob Hsiang
Leon Golub, David Reynolds
Tom Green, Mark Gulezian
Margo Humphrey, Margaretta Mitchell
Lois Lane, Anne Schuster Hunter

James Lavadour, David Queampts
Robert Longo, Peter Kelly
Lawley Paisley-Jones, Automat self-portrait
Ken Polinskie, Don Anderson
Miriam Schaer, Stan Pinkwas
Joyce J. Scott, June Chaplin
Clarissa Sligh, Ellen Eisenman
Nancy Spero, Cosimo Dileo Ricatto
Art Spiegelman, Sylvia Plachy
Art Spiegelman, Kim Dietch
and Charles Burns, Thompson-Vecchiarelli

video

In conjunction with the exhibition, a thirty minute documentary videtape has been created by award-winning video artist Raki Jones. Jones, a Washington, DC film professor and independent video artist, produced and directed the videotape that depicts a rare behind-the-scenes look at the collaborative process between artists and master printers/papermakers in the various workshops represented in the exhibition.

The videotape can be made available overseas by the local or regional officer of the United States Information Service and may be shown occasionally or continuously in conjunction with the exhibition, at the discretion of the host institution.



